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ALBERT SPALDING

American Violinist

Soloist with Boston Symphony Orchestra Next Month

Annual New York Recital, Carnegie Hall, November 30

FRANK MANNHEIMER
at the Broadwood Chopin Piano which Chopin used on his English tour in 1847. Mr. Mannheimer played the Chopin sonata (op. 4) on this instrument in an international broadcast from the BBC in London over the Columbia network on October 25.

HELEN OLHEIM,
contralto of the Metropolitan Opera, is on a concert tour in the East and Middle West, prior to the opening of her operatic engagements.

ROSE BAMPTON,
with Wilfred Van Wyck (left) and Coenraad V. Bos, accompanist, in front of the Concert Hall, The Hague, Holland, where the American singer appeared during her present tour of Europe that has included also Amsterdam, Berlin, Dresden, Gottenberg, Stockholm, Prague, Munich and London. She also sang opera engagements in Munich, Dresden, Stockholm and Prague, and appeared as guest artist with the Gothenburg Orchestra.

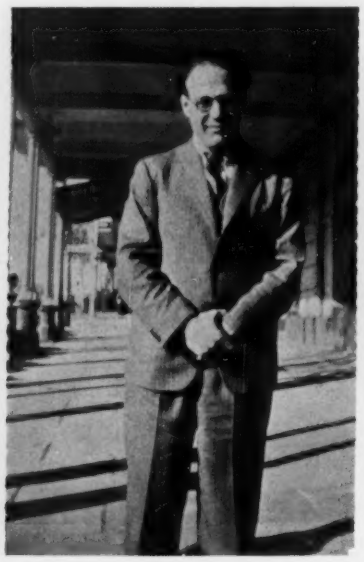
RUTH SLENCZYNSKI,
eleven-year-old pianist, arrived from Europe and opened her American season in a nation-wide radio broadcast as soloist on the General Motors hour of October 25, from Carnegie Hall, New York. Ruth also gave a New York recital on October 31 before embarking on a concert tour during this month and next, as far as San Francisco and Los Angeles, which includes two engagements with the St. Louis Symphony Orchestra, en route from the coast. (Photo by Cosmo-Sileo Co.)

MEMBERS OF THE JUILLIARD FACULTY,
Ernest Hutcheson, Oscar Wagner and Horatio Connell, with Billy Souter (second from the left), the golf pro, in a friendly game on the links.

HARRY FARBMAN,
violinist, made his debut on October 25 as concertmaster of the National Symphony Orchestra of Washington, D. C., of which Dr. Hans Kindler is conductor. (Photo by J. Abresch.)

MILDRED DILLING,
harpist, has begun an active season of recitals in many parts of the country. She also continues teaching at her New York studio.

MARCEL GRANDJANY'S
New York recital takes place on December 1 in Town Hall. Mr. Grandjany's program comprises music of Bach, Loeillet, Mozart, Handel, John Bull, Marcel Tournier and others, and several of his own compositions and arrangements.



MAURICE DE ABRAVANEL,
new conductor of the Metropolitan Opera, arriving in Adelaide, Australia, on his way to America. This photograph was taken by Cynthia Hendrickson, Musical Courier representative in Adelaide.

KATHLEEN LOCKHART MANNING,
composer of songs, lives in Hollywood. Among her recent writings are songs which Doris Kenyon will sing on her tour of the Atlantic Coast—Josephine at Malmaison, Silhouettes from the Reign of Queen Victoria, and The Masquerade Ball. Her other songs include In the Luxembourg Gardens, Hop-Li the Rickshaw Man, Chinoise, A Winter Afternoon, The Lamplighter, Shoes, Sketches of London, Songs of Egypt, Five Fragments (recently broadcast in London) and Vignettes. Singers who have programmed her songs include Kirsten Flagstad, Lawrence Tibbett, John Charles Thomas, Louis Graveure.

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John Barbirolli Makes Debut With New York Philharmonic

English Conductor Receives Warm Welcome—Reveals Thorough Baton Command in Works by Berlioz, Bax, Mozart and Brahms

By LEONARD LIEBLING

A long awaited event was the opening of the Philharmonic Orchestra season in New York on November 5, at Carnegie Hall, with the new conductor, John Barbirolli, in command of the baton.

A full house greeted him with a cordial welcome at first, and then with mounting warmth as his quality gradually made itself convincingly evident.

Musical Courier readers who have followed our correspondence from England and Scotland during recent years, need no fresh introduction to Barbirolli at this time, as they know of his long and wide experience, and of his acceptance abroad as a musicianly interpreter and firm handler of orchestras in concert and opera. However, while excellent European reputations serve as an introduction in New York, they do not guarantee success in that city, where an artist must stand on his own and win favor based on what he does after he lands on the banks of the Hudson.

Barbirolli won that favor last week, and won it legitimately through purely artistic means, and without intrusion of personal theatricality or sensationalism of any kind. His coming ten weeks with the Philharmonic promise to be safe, sane, and sound musical experiences for the exacting symphonic followers in New York.

New Bax Work Heard

The opening program was somewhat long, but doubtless Barbirolli desired to effect a debut with as many of his abilities as possible in initial evidence. He presented Berlioz' Roman Carnival Overture; Arnold Bax' symphonic poem, The Tale the Pine Trees Knew (first American hearing); Mozart's C major symphony (No. 36) (K. 425), and the E minor symphony (No. 4) by Brahms.

It is not the intention of this report to analyze Barbirolli's readings and conducting in detail, for there will be ample opportunity to do so as his course progresses with the Philharmonic. He has been in New York only a fortnight or so and the orchestra consequently cannot be completely accustomed to its new leader. Furthermore, he would not be a sensitive artist were he not somewhat nervous at a debut.

Nevertheless, outside of a few rhythmic waverings, Barbirolli showed no trepidation to the ears of the listeners, and certainly none to their eyes. He swung his baton decisively, in wide sweeps, gave purposeful gestures and cues, and was unaffectedly sincere in the enthusiastic bodily movements to which the music stimulated him. It could be felt that the orchestra was playing not only for him, but also completely with him.

A spirited and colorful Berlioz performance prefaced the intensive and eloquent interpretation of the Bax work (dedicated to Barbirolli) with especially fine tonal balance and dynamic adjustments. The composition, dealing with impressions aroused by the pine trees of West Scotland and Norway, proved to be good but not great music, conventionally themed, somewhat wandering and diffuse, brightly scored and otherwise expertly written. The audience received the novelty with polite reserve.

Mozart found fine understanding and response from Barbirolli, being outlined and moulded clearly, the humor and sentiment of the music coming to light in required authentic style, even though there was a trifle of over-broadening at some movements in the slower passages.

Brahms Symphony Impresses

An impressive climax and finale came with the Brahms masterpiece, its brooding beauty and long lyrical lines having deeply appealing treatment from Barbirolli. The first movement in particular, has not been done here with better feeling or flexibility.

To read Brahms with such sympathy, dignity and power, and to vivify and contrast the rest of his program as ably as Barbirolli did, is to prove that he strongly justified his engagement for the high post to which New York has called him. His endorsement had further stamp from a sincerely jubilating audience.

Changes in Personnel

Joseph Schuster, the new first cellist, made his first Philharmonic appearance. Cornelius Van Vliet, familiar cellist from former years, returned to that section after a long absence. Max Schlossberg succeeds Saul Levman in the double bass department.

A leaflet in the program announced that the desk of the solo cellist "is underwritten at this time as a memorial to the late Dr. Harlow Brooks," noted New York physician and devoted amateur cellist, who died April 13, 1936.

Berlin Philharmonic Plans

BERLIN.—Greater variety, both in conductors and program content, this season will mark the Berlin Philharmonic Orchestra series. The conductors include Carl Schuricht; Victor de Sabata, Willem Mengelberg, Hermann Abendroth, Hans Pfitzner, Ernest Ansermet, Bernardino Molinari and Karl Böhm, and the soloists Alfred Cortot, Lubka Kolessa, Claudio Arrau, Maria Cebotari, Mariano Stabile and Walter Giesseking. Scores by Stravinsky, Ravel, Malipiero and Busoni will be included in the programs. D. B.

Brilliancy Marks Opening Of Opera in San Francisco

Fourteenth Season Launched with Spectacular La Juive, in Which Rethberg, Martinelli, Pinza Score—Barber of Seville Popular Hearing Attracts—Sensation Caused by Tristan and Isolde, with Flagstad and Melchior

By ALFRED FRANKENSTEIN

SAN FRANCISCO.—For the fourteenth consecutive year this city is privileged to start the American operatic ball a-rolling. And on the basis of the first few performances, the season will be the most brilliant and memorable we have had since Gaetano Merola became our impresario-in-chief. Audiences packed the auditorium each night and were vociferous in their enthusiasm.

On the opening night a gorgeous medieval tapestry unfolded itself as Halevy's La Juive came to performance. The musical values of the opera are not of the highest, but its opportunity for spectacular staging and its juicy principal roles over-ride more critical considerations. Giovanni Martinelli delivered one of his most able and impressive characterizations as Eleazar, and his huge tenor voice had all the gold it has always had. Elisabeth Rethberg again proved herself a superlative musician as Rachel, and Ezio Pinza was noble, gallant, and sonorous as a cathedral organ in the role of the Cardinal de Brogni.

Charlotte Boerner made a successful debut as Eudoxia, and Hans Clemens repeated his success of last season as Leopold. The setting, with its towering, majestic halls and its huge squares filled with an opulent throng, was one of Armando Agnini's triumphs.

A Popular Barber

The second night of the season inaugurated a new series of performances at popular prices. The opera was The Barber of Seville, and Pinza was its hero. No finer characterization of the vulpine, gaunt and comically poisonous Don Basilio has ever set an audience into tornadoes of applause, and the performance as a whole was in keeping with that of the artist.

Josephine Tumminia, a San Francisco girl gifted with a light, agile, sparkling coloratura and an equally sparkling shrewdness as a comedienne, was the Rosina. Charles Kullmann was heard for the first time here in the role of Almaviva, and Carlo Morelli made his local debut as Figaro. Both were well received, and both will play a large part in the season's activities.

Flagstad and Melchior Sing Tristan and Isolde

The third night was one never to be forgotten by those whose tremendous good fortune it was to be present. For it must be accounted not only a red letter day, but a red, blue, green, purple and pink letter day when Kirsten Flagstad first sings Isolde in any city of the world. Critics were speechless, the auditors were breathless, and the memory of that night will cling for many a long year.

There is no Wagner voice like Flagstad's. That we already knew because of her appearances last year in the Ring. But that any such perfect fusion of voice, gesture, and action could exalt and overwhelm, plumb new depths and reveal new meanings, was beyond all imagining. Flagstad, beyond question, is the greatest of them all.

But a great part of the success of Tristan must be accorded to Lauritz Melchoir in the hero's role, Emanuel List as King Mark, Friedrich Schorr as Kurvenal, Kathryn Meisle as Brangäne, and above all to Fritz Reiner, who made a spectacular local debut in the pit.

Bruna Castagna was scheduled to be introduced locally as Carmen, with Kullmann, Pinza and Tumminia in the cast and Gennaro Papi conducting for the first time with the local company. Rigoletto is to be Lawrence Tibbett's vehicle for his first appearance of the season, followed later by Pagliacci and Gianni Schicchi. The German wing of the company will repeat Tristan and present Das Rheingold, Die Walküre and Götterdämmerung. Mozart's Marriage of Figaro, with Rethberg, Pinza, Boerner, Perry Askam, and others is the season's novelty. Trovatore, Tosca, Forza del Destino and Otello complete the year's repertoire.

Chicago Begins Gala Lyric Series

Initial Night Brings Success for Raisa in La Fiamma—Jepson and Thomas Hailed in Thais—Martha Restored

By RENÉ DEVRIES

CHICAGO.—Time is money in this era of speed. Thus, telegraphic style is in order in reviewing the performances given in the Civic Opera House by the Chicago City Opera Company during the opening week of the season, October 31 to November 7, inclusive.

La Fiamma, presented on the opening night as a non-subscription gala performance, brought practically the same singers who were heard in its North American premiere on December 2 last with the exception that the role of Basilio, sung by Carlo Morelli last year, was entrusted to Stephano Ballarini, the new Hungarian baritone, and Eleanor La Mance succeeded Mari Barova as Eudossia.

Rosa Raisa again electrified her hearers by the opulence of her tones as Basilio's second wife, Silvana. Joseph Bentonelli, the adolescent Romeo of the operatic stage, looked younger than ever and sang with beauty of tone the music given by Respighi to the interpreter of the grateful role of Donello. The performance was given extra *éclat* by Eleanor LaMance's singing of Eudossia. Though given distinction by her predecessor, the part was increased in vocal and histrionic values by the new incumbent. Stephano Ballarini seems to be well routined in his art, but the role of Basilio does not give sufficient grounds to formulate an opinion as to the full merits of the newcomer, who possesses a voice of agreeable quality yet at times throaty. Nevertheless, he made a favorable impression at his debut and will probably be heard to better advantage in other roles in his repertoire. Sonia Sharnova repeated her success as the witch, Agnes. Deserving special mention in the lengthy cast is Hilda Ohlin, who brought out in relief the small part of Monica through the sheer beauty of her lovely tones and regal appearance.

Colorful Pageantry

Last season Richard Hageman stepped in at the eleventh hour and learned the intricate score within two weeks. The same feat was repeated by his successor at the conductor's desk, Henry Weber; due to Hageman's inability to come to Chicago this season, he had but a few days in which to study the operatic melodrama. To Weber and the orchestra went first honors in a homogeneously fine performance. The stupendous pageantry and the glorious *mise-en-scène* deserve more than a passing word, but in con-

(*Continued on page* 14)

Paris Expectantly Awaiting Promised Reforms in Radio

Programs and Performances to Be Improved—Television Imminent—Cherkassky in Recital—Schnabel Plays Beethoven with Monteux Orchestra—Rubinstein and Szigeti Heard

By IRVING SCHWERKÉ

PARIS.—The duties of the musical reporter increase as the days advance. Along with it all, M. Jardillier, Minister of the P. T. T., has made the astonishing announcement that the French radio is going to be improved. Within a year, France is to have a great national Broadcasting *poste* and a powerful world broadcasting station, and before the second year is up, she is to have a *Maison de la Radio*. From one end to the other, studios are being equipped, *telediffusion* is being prepared, and television being developed.

More interesting and important still, is the promise that radio programs and their interpretation are to be improved. If this occurs, thousands of people will have to take back whatever they may have said about not believing in miracles. At any rate, His Excellency's plan and words are encouraging, and a wave of hope has gone out over the land. People are dusting off their sets and maybe—provided the programs are really and honest-to-goodness improved—the French Radio will yet be what it has every right and possibility to be: one of the finest on the planet. *Le temps nous le dira.*

Recitalists

Not many, but good recitalists, was the watchword of the recent period. Sarah Goldstein, contralto, with Wolf Simoni at the piano, gave an enchanting evening of

(*Continued on page* 24)

Throngs Attend Cleveland Concerts; Home Orchestra Stages Tannhäuser

Heifetz Hailed Under Rodzinski's Baton—Flagstad, Elman and Loesser in Recitals

CLEVELAND, O.—Here in Cleveland we seem to have passed that legendary corner—at least as far as the music profession is concerned. Throngs have attended every concert (and there is an abundance of these); hundreds of extra chairs and hundreds of standees have been crowded into Severance Hall for the first orchestra concerts and also for the two Tannhäuser opera performances.

At the second pair of concerts, the king of violinists, Heifetz, was cheered and admired for his royal exposition of the Brahms concerto which Dr. Rodzinski conducted with the utmost finessee and understanding. Thunderous applause recalled artist and conductor innumerable times to the platform. The orchestral part of the program consisted of Bach's D minor toccata and fugue in the Wertheim arrangement. This was followed by the Tristan Prelude and Liebestod, superbly and dramatically performed. The final number was the Shostakovitch first symphony. Thus, with Albeniz' Fête Dieu à Seville and Stravinsky's Firebird Suite, both performed at the first pair of concerts at Severance Hall, Dr. Rodzinski allowed his Cleveland audience to partake of the musical fare which had brought him laurels at the Salzburg Festival last August.

TANNHÄUSER SPLENDIDLY SUNG

Only two operas are scheduled for this season by the Cleveland Orchestra both to be given in the short span of four weeks. Tannhäuser was heard on the two last October days and drew capacity audiences. There were thousands of disappointed music lovers who counted on an extra third performance, but owing to previous plans made for a Western tour as far as Chicago by the orchestra, this could not be arranged. The opera was brilliantly conducted by Dr. Rodzinski and beautifully mounted by Richard Rychtarik whose settings were of modern trend, yet adhered to the traditional. Wilhelm von Wymetal achieved his usual fine results in staging, and the orchestra was magnificent, especially in the exciting and stirring Bacchanale of the Paris version.

Paul Althouse, although suffering from a severe cold, struggled valiantly, until he overcame his handicap and regained all his dramatic and vocal resources in the final Rome Erzahlung. Grete Stueckgold was a regal and lovely voiced Elisabeth. Margaret Halstead's Venus had vocal opulence. Richard Bonelli used his warm and mellow baritone to fine advantage as Wolfram. And Chase Baromeo was an imposing Landgrave, vocally and histrionically endowed. Cleveland talent was heard and applauded in the minor roles of the Shepherd (Marie Simmelink Kraft); Biterolf (Leonard Treash); Heinrich (George Vaughan); and Reinmar von Zweter (James C. Brooks, Jr.) Fine choral work was achieved by Boris Goldovsky who trained and coached the groups. The interesting ballet of the Venusberg was the creation of Marie Elizabeth Gleason.

LOESSER PLAYS

As an upbeat for his New York appearance at Town Hall, Arthur Loesser played the same program at the recital hall of the Institute of Music and again demonstrated his interesting approach to the compositions chosen. Although the program offered a sequence of numbers somewhat monotonous in content, there could be no doubt as to the seriousness of Mr. Loesser's art. Godowsky's prelude and fugue for the left hand alone was deftly projected with minute shading and clarity in the intricate theme work. Scarlatti, Mozart and Dohnanyi were treated with refinement and brilliance.

FLAGSTAD AND ELMAN APPEAR

Opening the Cleveland Concert Course under the auspices of the Museum of Art and Mrs. Brudno's direction, Kirsten Flagstad achieved an outstanding success with her bouquet of Lieder and Wagner excerpts. She is indisputedly an artist of the first rank; her ease of delivery, her control, her utter purity and crystalline quality of voice are marvellous.

Mischa Elman charmed 7,400 listeners in the vast spaces of Public Auditorium with a program of intimate classical character. Even today I find it difficult to explain how a Handel and Mozart sonatas could penetrate the airwaves between stage and far-off rows of seats. Be that as it may, the artist received a rousing reception and was forced to give four encores at the end of the program. Elman's art has warmth, beauty of tone, and dramatic concept. His last group was the only one to cater to the lighter taste of the public. This held a Chopin nocturne, a Brahms Hungarian Dance and two brilliant Sarasate numbers. They were played with rhythmic charm and evoked bravos and encores.

R. H. W.

Juilliard School of Music to Give Stoessel and Williams Operas

The opera school of the Juilliard School of Music, New York, announces three productions for the 1936-37 season: December 9 to 12, The Frantic Physician (Le Medecin malgre lui) of Moliere-Gounod, new version by Alexander Dean and Marshall Bartholomew; February 24 to 27, Garrick, a romantic comedy-opera, by Robert A. Simon and Albert Stoessel; April 21 to 24, The Poisoned Kiss, a romantic extravaganza, by Evelyn Sharp and R. Vaughan Williams. All performances are under the musical direction of Albert Stoessel and stage direction of Alfredo Valenti. Frederick Kiesler's class in stagecraft provides scenery and costumes. All operas will be sung in English. As in former productions, it is planned to use alternating casts. The casts and orchestra are composed entirely of students in the school.

Westminster Choir School Seeks Scores for Festival

For the encouragement of original composition in America, The Westminster Choir School of Princeton, N. J., invites American composers to submit manuscripts for the second annual festival of five programs to be held May 4, 5 and 6 in Princeton, N. J. Compositions should be in one of five classes: first, violin and piano, viola and piano, cello and piano or piano solo; second, string quartet; third, organ; fourth, string quartet in ensemble with piano, voice, or any ensemble of these instruments; fifth, a capella chorus. The following artists are the performers: the Roth String Quartet; Johana Harris, piano; Joseph Lautner, tenor; Carl Weinrich, organ; Westminster Chorus; Chapel Choir. Judges are Paul Boepple, Aaron Copland, Carl Engel, Roy Harris, Quincy Porter, in consultation with Feri Roth for string works, Johana Harris for piano works, Carl Weinrich for organ works, and John Finley Williamson for choral works. Manuscripts must be received by February 1, 1937, mailed to Roy Harris, Westminster Choir School, Princeton, N. J., and with them name and address of composer and return postage.

Simon Barer Arrives for American Debut

Arriving on the SS Queen Mary on November 2 was Simon Barer, Russian pianist, who made his American debut at Carnegie Hall, New York, November 9. Barer was born in Odessa in 1896 and when still in his teens won the Rubinstein Prize, highest award granted by the Leningrad Conservatory of Music. London heard him for the first time in 1934 when he appeared as soloist with the London Philharmonic Orchestra under Sir Thomas Beecham, afterward making an extensive concert tour of the British Isles. Following his New York debut Mr. Barer went on a short concert tour, including appearances with the Cincinnati Symphony Orchestra under Eugene Goossens.

Ghione and Kolar to Lead Detroit Orchestra Next Year

DETROIT.—The Detroit Symphony Orchestra Board has announced the appointment of Franco Ghione of Italy and Victor Kolar as co-conductors for the 1937-38 musical season. Ghione made his American debut in April, 1936, with the Detroit Civic Opera Co., conducting Rocca's The Dybuk, and created a favorable impression in Detroit, Chicago and New York, where he travelled with the company. Ghione was born in Acqui, a small city in Piemonte, in 1893. His first professional services were under Arturo Toscanini. As composer, he has received a 3,000 lire prize from the Society of Artists of Torino for a composition for double quintet of five strings and five woodwinds. He is married, and his wife and two children are coming with him to America.

B. C. B.

Jussi Bjoerling, Swedish Tenor, to Sing Here

Jussi Bjoerling, leading tenor of the Royal Opera, Stockholm, is coming to America this month for opera, concert and radio appearances under the management of Charles L. Wagner. Mr. Bjoerling sang last year in Prague, Vienna and Copenhagen, and this summer at the Colon Opera in Buenos Aires. On November 1 he was heard in this country on a trans-Atlantic hook-up of the Columbia Broadcasting Corporation.

Toscanini in Palestine

TEL AVIV.—The Palestine Symphony Orchestra, which is to give sixty home concerts this season, then tour Egypt, Europe (and perhaps also America) will open here December 26 under the direction of Toscanini. The Italian *maestro* will also conduct the orchestra's concerts in Cairo and Alexandria.

G. W.

FRANK FOREST,
tenor of Paramount studios, is contracted to sing each Tuesday night on the Camel Caravan program. He appeared with Francia White, guest soprano, on November 3 in a dramatic and singing play by Edwin Lester, entitled It Happened in Vienna, written to the Strauss Blue Danube Waltz.

Minneapolis Stages Home-Coming Celebration for Eugene Ormandy

Florence Austral Is Applauded Soloist with Orchestra—Recitals by Flagstad, Lehmann, Wettergren Appeal—San Carlo Opera in Visit

MINNEAPOLIS, MINN.—Regardless of the number or kind of musical undertakings before the first concert of the Minneapolis Symphony Orchestra, this event appears to be something of an official opening of the concert season. On November 7, Northrop Auditorium was a gala scene with two or three thousand true and tried friends of the orchestra in their accustomed places, and possibly a thousand new faces, many of them University of Minnesota students, awaiting the first beat from the baton of Eugene Ormandy, who now functions as guest conductor since his appointment as co-leader of the Philadelphia Orchestra. The audience was much more informal than the program. This first concert was a part of the Homecoming Celebration, and reflected in a subdued way the spirit of the day.

The program began with two Bach transcriptions, both by Cailliet. They were the prelude and fugue in F minor and the chorale, Jesu, Joy of Man's Desiring. Under Mr. Ormandy they were performed faithfully, with breadth which was never severe or cold. The next three numbers introduced the soloist, Florence Austral, soprano. The scena and aria, Komm, Hoffnung, from Beethoven's Fidelio, Isolde's Liebestod by Wagner, and the Oberon scene and air by Weber, Ocean! Thou Mighty Monster, gave this opera singer many opportunities to reveal her dramatic qualities of mind and voice. She was loudly acclaimed, and prolonged applause finally won encores.

The principal orchestra offering was the second symphony of Brahms. Mr. Ormandy has moved from the position of an admirer of the workmanship of Brahms to that of affectionate appreciation of this composer, the singer of simple but sincerely lovely melodies. He has detached himself sufficiently from the orchestra to gain a balance which he sometimes loses when he injects himself too deeply, in dramatic spots, particularly. Therefore, more of the serene beauty of this master was revealed. Mr. Ormandy is gaining these results through the employment of less stress in his conducting. The string section is improved; the tone is broader, the result of easier bowing and the presence of four more players in the first violins.

RECITAL AND OPERA EVENTS

Several other notable concerts have marked the first weeks of the season. Kirsten Flagstad opened the Artists' Course of the University of Minnesota before a crowded auditorium on October 26. She won her listeners through the purity of her art and the sincerity of her interpretations.

Gertrud Wettergren, contralto, won a personal triumph in the opening of the Thursday Musical season at the Lyceum Theater on October 29.

The Minneapolis Auditorium with its seating capacity of 10,000 was filled to hear the Minneapolis Symphony Orchestra broadcast on the General Motors Hour, November 1. Erno Rapee and Jerzy Bojanowsky were the excellent conductors and Maria Jeritza, the splendid soloist.

The San Carlo Opera Company gave a brief series of three operas at the Orpheum Theater on November 3 and 4. Madam Butterfly, Traviata and Trovatore were the works given.

Lotte Lehmann, soprano, opened the Schubert Club series of concerts in St. Paul at the Peoples Church, November 6, and opened it gloriously.

E. G. K.

Rosa Ponselle Re-engaged for Metropolitan Opera

General Manager Edward Johnson of the Metropolitan Opera Association has announced he has completed negotiations and has arranged the details of the re-engagement of Rosa Ponselle, American soprano. Because of concerts which Miss Ponselle had already booked, she will not join the Metropolitan forces at the beginning of the season, but will be heard for the first time during the week of January 4, the third week of the opera season, remaining with the Metropolitan until March 6.

Whiteman Schedules New York Concert of Native Works

Paul Whiteman will give his only concert of American music in New York this year on December 1 at the Hippodrome, in which he will direct his own and the Philadelphia Orchestra for the benefit of the Museum of American Music at Williams College and for the Pension Fund of the Philadelphia Orchestra. The combined groups are to be heard in three new works by American composers and a fourth still new enough to be bracketed in the same category. Whiteman is to direct All Points West by Richard Rodgers and Lorenz Hart, a composition for orchestra and solo voice, Eben Chronicle by the Negro composer William Grant Still and Scottish Suite by Adolph Deutsch. Another Rodgers and Hart number also is to be heard, the special arrangement by Mr. Whiteman of a suite from the second act ballet from On Your Toes called Slaughter on Tenth Avenue. There are two program novelties offered as well. One is Caspar Reardon, classical harpist, who has become the leading exponent of "swing music" on the harp. Mr. Reardon is to play his arrangement of St. Louis Blues. The other is Living Program Notes, which will be given throughout the concert by Deems Taylor. The singers Ramona, Jack Teagarden and The King's Men will also appear. Ferde Grofe's Tabloid Suite completes the list.

Antheil Composing Opera About John Brown

According to reports from the Pacific Coast, George Antheil, American composer, is at work on an opera based on the life of John Brown. The work is said to be American both in theme and musical style.

London in Strong Command As European Music Center

Procession of Orchestral Concerts and Chamber Music—Iturbi Conducts and Plays—Weingartner Welcomed—Maggie Teyte Recitals—Ballet by Beethoven

LONDON.—The winter season has now burst upon us with the violence to be expected in a year calculated to break all post-war records. The undoubted return of prosperity (accelerated by the sinister fact of re-armament), the approach of King Edward's coronation, and the constantly shrinking area of free continental Europe are factors contributing to the artistic predominance of London. The last of the three factors is by no means the least, for London is now one of the few remaining capitals where artists of all nations and races can freely disport themselves, and of these few the most profitable. There is no doubt that, quantitatively at least, London is Europe's musical capital today.

The beginning of the London Symphony Orchestra's season was recorded in my last letter, also the Courtauld-Sargent concert and two rival series of Sunday orchestral concerts. This week I have to report the first of the Royal Philharmonic Society's and the B.B.C. Symphony Orchestra's concerts, and all of London's four orchestras are now going full tilt.

Sir Thomas Beecham opened the Royal Philharmonic's 125th season with one of Haydn's "London" symphonies (D major, No. 104) and anything more crisp and sprightly is hard to imagine. Beethoven's seventh profited less by this excessive liveliness than Haydn, and the last movement sounded like a try for a speed record. Between the two Sir Thomas resurrected Dvorak's F major symphony (No. 3), which though a conductor's war-horse on the Continent has not been heard here for years. It is pleasant if blatant music with everything in it from Wagner to Strauss.

B.B.C. Symphony Season Begins

The B.B.C. Orchestra began its winter campaign under Adrian Boult with the Leonora Overture (No. 3) and Vaughan Williams' Sea Symphony, in which Noel Eadie, soprano, William Parsons, baritone, and the B.B.C. Choral Society collaborated.

Iturbi was the soloist and played (without baton this time) Mozart's D minor concerto (K 466). He did it brilliantly, with a brittle perfection satisfying in the fast movements, but in the slow, we romantics looked for more of the lyrical note.

Dr. Boult's conducting of the Leonora was arresting but not thrilling. Vaughan Williams' Sea Symphony is one of those lengthy choral works in several movements with which English composers have recently invaded the symphonic catalogue. This is one in which the boys and girls whoop it up in exalted numbers (Walt Whitman's verses) right from the start, summoned by orchestral interludes to ever greater feats of hymnic endurance. It must be the modern Briton's sublimation of the Wagnerian urge. One can but admire his enthusiasm—and lung capacity. The rhetoric is terrific, broken only by moments of rhapsodical mystery. The performance was splendiferous; it could hardly be otherwise.

Vienna Symphony's London Debut

As though four local orchestras were not enough, the visits of several foreign ones are announced, and the first of them, the Vienna Symphony Orchestra (not the Philharmonic), made its bow under Felix Weingartner a few nights ago and drew a near-capacity audience. This was the orchestra's first visit to London and it got a rousing welcome. We have been spoiled in the matter of guest orchestras and are not disposed to forego the privilege of looking these gift horses in the mouth. This time the examination proved that all teeth were sound.

What strikes one at once, in comparing them with the home article, is the richness of the strings, due to the fact that Anglo-Saxons do not seem to "hold with" *vibrato*, except on special provocation. But Viennese wear their hearts on their bow-arm, and the result is a higher temperature in the hall (which helps to make a mere foreigner forget those drafts which the average Englishman seems to adore). In other respects, too, this orchestra was altogether first-class. Weingartner, looking a mere youth at seventy-three (except for the white hair), had all the familiar energy and elegance and a great deal more fire than many of our inhibited youngsters today, and Beethoven's fifth was an experience (as it should be). There was no excuse for Goldmark's Sakuntala Overture except to display the orchestra's brilliance, but Hugo Wolf's Italian Serenade was a gem in its own right.

Five Quartets

There has been a great rush of chamber music. No less than five string quartets and two other ensembles have displayed their wares during the last week or so, and if this is indeed the highest form of music, their efforts are an implied compliment to London. However, attendance has not always been what it should be, due to the multiplicity of other offerings.

The Busch Quartet, aided by Rudolf Serkin, ventured into the wide open spaces of the Queens Hall with a program of Brahms masterpieces, piano quartet and quintet, and the A major sonata, (op. 100), superlatively played by Adolf Busch and Serkin. There is hardly a better all-round ensemble in Europe today, and the versatility of this musical "family" saves it from the virtuoso stereotype. The Buschs, supported by a small hand-picked orchestra, are also giving a complete review of Bach's Brandenburg Concertos and "Overtures" (suites) in three concerts.

Brahms is evidently in fashion, for the Chamber Music Players, the No. 1 British ensemble of its kind (Murdoch, Sammons, Tertis, Kennedy), chose that master's three piano quartets for their season's first appearance, again in Queens Hall—where size militates against the requisite feeling of intimacy. There was, however, fine balance and a great feeling of coherence, besides a really high grade of individual perfection.

Curtis Quartet Earns Praise

Four string quartets, American, Austrian, Hungarian and British, attracted faithful groups of cognoscenti. The Curtis String Quartet, from Philadelphia, at its first London appearance, made a successful bid for top rank. The way they rose to the contrasting demands of Mozart and Dohnanyi proved an authoritative sense of style. Both they and the Roth Quartet, by the way, played Brahms' C minor quartet. The Roths, who have now reached a high degree of polish and discipline, also pleaded eloquently for Schumann's rather neglected chamber music by playing the A minor quartet beautifully. Their concert was in memory of one of London's old-time music patrons, Edward Speyer, who recently passed away at a great age, and since the program comprised his favorites, it is interesting to note how little taste has changed in this kind of music since victorian days.

The Vienna Konzerthaus Quartet consists of four leading members of the Vienna Symphony Orchestra, whose first London visit I mentioned above. Spontaneous, flexible music-making—the kind of musical *camaraderie* that is infectious—is the outstanding quality of their playing. Mozart and Beethoven with Wolf's Serenade as a "refresher," made up a delightful program. Britain is represented in the quartettiana by four women, but serious musicianship has won this Whinyates Quartet a position where no allowance need be made for their sex. In fact there are probably more successful women string players in England—in and out of orchestras—than in any country I know. The feature of this Whinyates concert was Bax's Oboe Quintet, with Sylvia Spencer in the oboe part.

The Modernists

Modern music had its innings at the Contemporary Music Centre's first concert of the season, where three excellent artists, Antonio Brosa, Adolph Hallis and Franz Reizenstein performed Hindemith's latest work, the B flat piano sonata, and a new violin and piano sonata, also Stravinsky's concerto for two pianos and his earlier Duo Concertant for violin and piano. Of the two composers Stravinsky still seems the more sophisticated and fastidious, while Hindemith's fatal facility results in ingenious "revving" of the musical engine: it sounds fast but does not get anywhere in particular.

ALICE MOCK,
with Herbert Carrick, pianist, is to be heard in Town Hall on November 18. She has chosen an Old Italian song arranged by Pauline Viardot, one by Sarti and an aria from Mozart's Il Seraglio; three Debussy items; and offerings in English by Bliss, Kramer and Alberti. (Photo by Massaglia Studio.)

Iturbi was the only pianist of note to disport himself last week, but the distinguished Bartlett-Robertson combination followed close on his heels at the Queens Hall. Iturbi as well as Ethel Bartlett and Rae Robertson, made a big impression. It is easy to see that, though still new to London, Iturbi will be an addition to those who bring out the Rolls-Royce brigade. America is too familiar with his gifts to require any comment, except to say that he played, in addition to Mozart, Schumann, Liszt, Ravel, two pieces from the Paris Suite of the American composer, Russell Bennett. They were impressionistic but not impressive.

Rose Bampton, who has given her second recital before flitting to the Continent for operatic engagements, also favored the American muse, with songs by Paul Nordoff, Samuel Barber, Edith Braun and John Alden Carpenter. I liked Barber's efforts the best. She is definitely a "honey," for looks and voice, and the swarm she draws is getting larger every time.

Maggie Teyte Reappears

I wonder how many of my readers remember the days when Maggie Teyte packed 'em in at Hammerstein's Manhattan Opera House? I do, and therefore I am delighted when Miss Teyte, still *petite*, buoyant and eternally young, announces three recitals. Her first was of course, devoted to Debussy, and there is probably nobody alive who can make his delicate flutterings sound more poetic.

The Bach Cantata Club, with Eric Greene and Keith Falkner as soloists, has given its first concert of the season in St. Margaret's Church. Three Bach cantatas constituted the program, including that exquisite Jesu Joy of Man's Desiring—which some people think is a piano piece by Myra Hess. Falkner's beautiful baritone came into its own in the Resurrection Day aria of Cantata No. 70.

Beethoven's Ballet

The latest sensation at Sadlers Wells Theatre is a production of Beethoven's ballet, Prometheus, arranged by Constant Lambert, with choreography by Ninette de Valois. A new plot, modernized in a satirical vein, makes an entertaining show, but one which would make Beethoven turn in his grave. Prometheus, the bringer of light, the idealistic hero, becomes a character suspicious to his fellow-mortals, a henpecked husband whose "fire" is stolen by the Other Women, with unpleasant results. The score has to be abbreviated, of course, but you cannot kill Beethoven. Lambert, by the way, is an able conductor.

Henry Hadley Leads American Program

Henry Hadley, composer-conductor, directed an orchestral program of American compositions at the annual concert given under the auspices of the American Academy of Arts and Letters at their auditorium in New York on November 11 with members of the New York Philharmonic Symphony Orchestra. The program included his new piano concertino, dedicated to Eunice Howard, who played the solo instrument.

Ballet Russe Series Presents Novelties

La Concurrence and Cimarosiana Added to Offerings in New York Season

On November 3 at the Metropolitan Opera House, the Ballet Russe de Monte Carlo gave another of its magnificent performances. On this program were presented La Concurrence, Chorearteum, and Le Mariage D'Aurore. Choreartium, danced to Brahms' fourth symphony with choreography by Leonide Massine, and Le Mariage D'Aurore, arranged by Marius Petipa and executed to music of Tschaikowsky, are both familiar spectacles to local ballet audiences and have been reviewed in previous issues of the Musical Courier. However, La Concurrence (with score by Georges Auric) offered a restoration to the ballet repertoire. Briefly, it is a clever representation of two rival tailors whose shops and displays of fine raiment can be seen at opposite sides of the stage. The energetic manner in which the two competitors strive to attract each other's prospective customers creates much merriment, and the dance pantomime is so skilfully carried out that no one can fail to grasp the significance of the various sequences. So intense does the situation become between the two tradesmen, not to mention the uproar caused by the lavishly dressed clientele, that the townspeople rise in an indignant body and quell the riot. Later the two tailors appear at their respective doorways to count their profits and, upon seeing each other, they exchange congratulations on their good fortune and become friends. The two principal roles were danced by Edouard Borovansky and Yura Lazovsky. The conductors were Antal Dorati and Efrem Kurtz.

Cimarosiana Shown

A new work was introduced into the repertoire of the Monte Carlo Ballet Russe (so far as New York is concerned) on November 4, when Cimarosiana was given. The music derives from Cimarosa and the choreography was by Massine, scenes and costumes by Sert. This divertissement is piquant, amusing and sprightly, but with no definite story. The evening's highest point was reached in Le Tricorne, to de Falla's colorful and masterly score, with scenario by Martinez Sierra after the Alarcon story, and the exquisite settings and costumes by Picasso. One of the best offerings in the company's repertoire, Le Tricorne boasts the fine choreography of Massine, who also danced the Miller with superb verve, while Toumanova was a highly spirited and luring Miller's Wife; David Lichine, the foppish Governor; and Michel Katcharoff, the Dandy. Lichine and Tamara Grigorieva, with a group of nymphs, enacted L'Apres-midi d'un Faune, but this sensation of Nijinsky's day proved somewhat lukewarm in the candid nineteen-thirties. The Prince Igor Dances closed the spectacle with much gaiety and abandon. Antal Dorati led the orchestra acceptably. R. M. K.

Betti Returns to Hold Master Classes at Mannes School

Adolfo Betti arrives from Europe on November 19 to hold master classes in chamber music for players and listeners at the David Mannes Music School, New York, beginning the last week in November. The program for classes includes string quartets, trios and other works for piano and strings.

Enid, Okla., Orchestra to Perform American Works

ENID, OKLA.—The Enid Symphony Orchestra, sponsored by Phillips University and supported financially by the citizens of Enid, is to give the first concert of a series of four on November 17. At each concert a composition by an American composer will be played, the initial program featuring the suite, Imagery by Horace Johnson. Other compositions on this program are Beethoven's Prometheus Overture, the eighth symphony of Schubert and the Strauss waltz Southern Roses. These concerts are free to the public. In addition, four concerts are planned for the school children of Enid. K. S.

Josten Symphony Premiered by Koussevitzky

The world premiere of Werner Josten's symphony in F was given by the Boston Symphony Orchestra in Boston under Dr. Serge Koussevitzky on November 13 and 14.

Philadelphia Orchestra Continues Successful Concerts Under Ormandy

Chamber String Simfonietta Launches Eleventh Season Under Direction of Fabien Sevitzky

PHILADELPHIA.—The Philadelphia Orchestra's fourth pair of Friday and Saturday concerts, and second Tuesday concert, October 30, 31 and November 3, with Eugene Ormandy conducting, featured an unusual and delightful program.

For an opening number, Mozart's Divertimento (No. 17) in D major, was given for the first time at these concerts. It was essentially Mozartean in its delicate and naive beauty. Mr. Ormandy and the orchestra gave it an exquisite reading and performance. As a supreme contrast, Richard Strauss' tone poem, Thus Spake Zarathustra came next, with its opulence of orchestration and tonal coloring. The technical and emotional demands were met with entire understanding and skill, both by the conductor and his orchestra. The elaborate solo parts for violin, viola, and cello were beautifully played by Alexander Hilsberg, Samuel Lifschey and Isadore Gusikoff, respectively. The fine presentation of this work was the high spot of the entire program.

After the intermission the audience was treated to the Classical Symphony by Prokofieff, which shows a definite actual classical style, and seems patterned after Mozart. The four movements are short, but clear and well planned. It was a pleasing number, and of course well done. The closing number was Escales by Ibert, entitled Rome-Palermo, Tunis-Nefta and Valencia. Each was descriptive to a large extent. Particular mention may be made of the especially fine oboe solo work done by Marcel Tabuteau in the second section (Tunis). These were performed also for the first time at these concerts, and were well received. Mr. Ormandy continually pleases in his artistic and detailed interpretations of all works.

PHILADELPHIA CHAMBER STRING SIMFONIETTA

The eleventh season of the Philadelphia Chamber String Simfonietta, founded and conducted by Fabien Sevitzky, opened auspiciously, with its first concert, on November 4, in the Bellevue-Stratford Ballroom, with a large and appreciative audience in attendance.

Mr. Sevitzky has a knack of building programs logically and yet not pedantically. Many of the numbers on the Simfonietta programs have been presented for the first time anywhere, and many for the first time in Philadelphia, but Mr. Sevitzky seems to choose works which are pleasing to hear as well as interesting musically. This program lived up to past records. The first part was devoted to the older masters, and the last to those of more recent times, two of whom are present-day composers.

The opening work was a Passacaglia by Frescobaldi, arranged for string orchestra by M. Esposito. It has much beauty, and was finely presented. Next came a Fantasia in F major by Purcell, transcribed for string orchestra by Peter Warlock (Philip Haseltine). This is unique, in that it is built around a single note, middle C, which is held from the beginning to the end by the contrabasses, while the surrounding series of modulations are cleverly handled.

Two Bach preludes were excellently played—one in E minor (the preface to the organ fugue in the same key) and the second in E major (the first movement of the third partita for solo violin). The first violins did especially skillful work in the second prelude which is speedy and difficult. Eine Kleine Nachtmusik by Mozart was delightfully read and played, closing the first part of the program.

A beautiful composition by Godowsky, Larghetto Lamentoso transcribed from his piano suite, was given an excellent reading by Mr. Sevitzky. The composer was to have been present, but was unable to do so, on account of illness. Philip James' suite for stringed orchestra, consisting of four parts —Preamble, Musette, Interlude and Fugue, proved to be exceedingly interesting, showing marked skill in composition. Mr. James was present and was called upon to acknowledge the warm applause which greeted his composition. La Dance de L'Epervier by Pizetti was pleasing, and was followed by the closing number, introduction and allegro for string quartet and string orchestra, with the following men forming the quartet—Alexander Zenker, first violin; Dayton Henry, second violin; Sam Rosen, viola; and Benjamin Gusikoff, cello. The opus is a bit heavy in orchestration, and at times it was difficult to distinguish the quartet part, but it was finely read and played, and successfully closed a pleasing program. Mr. Sevitzky was recalled numerous times at the close.

Following the concert, a reception was held at the Cosmopolitan Club, in honor of Mr. Sevitzky and Mr. James. It was given by the Women's Committee for the Philadelphia Chamber String Simfonietta.

M. M. C.

Frank St. Leger's Career

The career of Frank St. Leger, guiding spirit of the Fireside Recitals of WEAF, has taken him all over the world. Mr. St. Leger was born in Madras, India, son of a Scotch mother and an Irish father. He was sent to England at an early age and grew up there, studying music at the Royal Academy of Music in London, later in Paris.

FRANK ST. LEGER
(From a pencil drawing by Herndon Davis.)

In 1915, when in Australia on a world tour with Maud Allan and the Cherniavsky Trio, Mr. St. Leger was invited by Nellie Melba to come to America as her accompanist. The two gave forty-four concerts from coast to coast. Returning to Australia, Mr. St. Leger enlisted in the Australian Army.

His first engagement as a conductor of opera took place in 1921 at Covent Garden, London. The opera was Faust and the prima donna, Nellie Melba. As long as Melba was active he conducted for her frequently, spending the entire season of 1923 in Melbourne as conductor of the opera company bearing her name. He also conducted in Paris and other European capitals.

After this, for more than ten years, Mr. St. Leger was one of the conductors of the Chicago Opera Company, and appeared with the American Opera for two seasons.

Mr. St. Leger's present work in radio is considered by him a challenge to the deepest musicianship of which a director is capable. The sponsor of the Fireside Recital specified that Mr. St. Leger was to make of this broadcast as truly authentic a musical offering as the best that the recital platform can offer.

New Jersey Opera Association Sings Trovatore

NEWARK, N. J.—The New Jersey Opera Association (under the management of Alfred C. Cerrigone) continued its current season here at the City Theatre on November 4 by presenting Il Trovatore. This was a notably fine production, with Leonora Corona furnishing a portrayal of her namesake that was lovely visually and tonally clear. Joan Peebles, a young singer who has been steadily attaining to eminence in recent years, was a dramatic and rich-voiced Azucena. The role of Manrico was capably set forth by Pasquale Ferarra, and this character's long-lost and villainous brother, Count di Luna, had excellent exposition by Rocco Pandiscio. Theresa Genovese, the evening's Ines, is a pleasing singer, and the cast was completed by Douglas Biddison (Ferrando) and Costante Olivaro (Ruiz). William Spada conducted with clarity and directness, achieving consistence dominance and good effect. The audience was appropriately enthusiastic. W. W. I.

Lois Bannerman's Engagements

Lois Bannerman, harpist, gave a recital on November 6 at the Studio Club of New York, playing numbers of Handel, Zabel, Debussy, Holy, Handel, Saint-Säens, Tournier, Brahms, Pierné and Tedeschi. On November 9 Miss Bannerman was soloist with the Columbia Concert Orchestra, conducted by Henry Aaron at the Educational Alliance in New York. In addition to a group of solos she offered the first movement of the Mozart concerto for harp and flute. Farmingdale, N. Y., heard this young artist on November 7.

Kindler and Barlow Conduct

National Symphony Orchestra Presents Variety of Music—Novaes a Feted Soloist

WASHINGTON, D. C.—The National Symphony Orchestra was heard in its second concert of the season on November 1 at Constitution Hall with Howard Barlow as guest conductor. Mr. Barlow opened the program with the brilliant overture, Le Carnaval Romain (Berlioz). Next came the symphony (No. 5) in E minor (Dvorak). The solo English horn passages in the above mentioned numbers were admirably performed by William Schnable. Next followed the preludes to Acts I and II Lohengrin (Wagner), Petite Suite (Stravinsky), and the symphonic poem, Romeo and Juliet (Tschaikowsky). The reception accorded Mr. Barlow was very enthusiastic, for the audience was impressed by his sincere musicianship and fine sense of orchestral balance.

KINDLER LEADS, NOVAES PLAYS

On November 4 the National Symphony Orchestra under the baton of Dr. Hans Kindler was again heard. This time with Guiomar Novaes, Brazilian pianist as soloist in the concerto (No. 4) in G major (Beethoven). The concert opened with the overture to Euryanthe (Weber), and the symphony (No. 4) in D minor (Schumann). Dr. Kindler was splendid in his interpretation of this vigorous romantic symphony. The second movement titled Romanze was particularly beautiful. The warm, singing melodies were all well brought out and none of its beauties lost.

Miss Novaes revealed brilliant technic and amazing dexterity. She was well supported by the orchestra. The concert closed with the prelude, Fervaal (d'Indy), and The Rakoczy March from The Damnation of Faust (Berlioz).

The Ballet de Monte Carlo comes to Washington for two performances next week with the National Symphony Orchestra on November 11 and 12, in Constitution Hall. The ballet will appear for the first time in the capital with complete symphony accompaniment. So much interest has been manifested that audiences taxing the capacity of Constitution Hall are expected. G. E.

Music Club Federation Begins Season

Federation Day, sponsored by Mrs. John McClure Chase, president of the New York State Federation of Music Clubs, began at Hotel Astor, New York, October 30, with a morning forum (John W. Erb, chairman) and addresses by Henry S. Drinker, Olga Samaroff-Stokowski and Ernest G. Hesser. The toastmaster was Mrs. Edgar Stillman-Kelley, with Elsie F. Rogers, chairman of hospitality.

In the musical program, a special feature was the debut in America of Felix Robert Mendelssohn, cellist, who performed Popper's Hungarian Rhapsody with singing tone and brilliant technic; Levenson's Song Without Words with broad bowing and beauty of tone, and Mendelssohn's Baroque, closing the group, given with finesse of interpretation. Norman Secon played excellent accompaniments. Genevieve Rowe, coloratura soprano, winner of the Federation Young Artists medal at the Minneapolis meeting, sang items by Mozart, and Delibes. John Barr, tenor, another state winner, scored in Che Gelida (Puccini); Mathilde McKinney was the accompanist. The Union Choral Group (Kathryn Carylna, director), and Pearl R. Newhouse, pianist, completed a varied program, presenting three pieces by Boris Levenson.

Herbert S. Sammond and his choir of junior singers gave an effective performance of the operetta, Dawn Boy, with action and dances, at Middle Collegiate Church House, in the evening. F. W. R.

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Australia Welcomes Singers From Metropolitan Opera

Rethberg, Pinza and Crooks Foregather at Melbourne Railroad Station —The Trio Express Admiration for Antipodean Audiences— Crooks Wins Golf Tilts—Eileen Joyce's Pianism Wins

ADELAIDE (SOUTH AUSTRALIA)—Richard Crooks, Elisabeth Rethberg and Ezio Pinza, Metropolitan Opera artists, met recently for the first time since their Australian tours began, when they boarded the express in Melbourne, on the journey to Adelaide. The happening provided a delightful impromptu performance for the crowds which had gathered to give a farewell to Richard, when he sighted Ezio's towering shoulders and Elisabeth in a fur coat, hugging a bag of fresh fruit! He raced along the platform to embrace his colleagues! All three arrived in Adelaide and stayed at the same hotel. While Crooks continued his journey westwards on his transcontinental tour, Rethberg and Pinza stayed to complete their engagements for the Australian Broadcasting Commission in the Adelaide Town Hall, including an appearance with the Adelaide Symphony Orchestra.

CROOKS PRAISES AUDIENCE

When I interviewed Crooks after his appearance in the cities of Sydney, Melbourne, Adelaide and Perth, he declared that Australian audiences offered unique appreciation and that the spirit of freedom which characterizes our people, creates an inspiring influence on those who perform for them.

"It is stimulating to sing before Australians because their temperament is so musical and responsive; it is marvellous how receptive they are. However, I was not surprised," he added, "for many of my colleagues had told me of the warmth of reception and hospitality with which I would be received. I loved singing in Australia. It has been a delightful experience."

Glorious sunshine lured Crooks to the golf links whenever he had a free day. "Golf has been the highlight of my tour, for I've won my pay all over again in golfballs from the Taits." (Crooks' managers.)

The tenor's transcontinental tour will have embraced forty concerts, including thirteen in Melbourne, thirteen in Sydney (to audiences of 3,000) and visits to Toowoomba, Perth, Adelaide, Brisbane, Ballarat and Newcastle.

RETHBERG AND PINZA FÊTED

Rethberg and Pinza, whose appearances in Australia were too limited, gave two appearances in the Town Hall, Adelaide, and also sang with great success in all cities, including Hobart (in Tasmania) and Canberra, the Federal Capital. The couple have been hailed in this land as singers of the first order and have achieved brilliant artistic successes throughout the Commonwealth.

They had hoped, by the way, to spend some time visiting winter sports in the snow-covered mountains of Victoria, but available time did not permit even a brief visit. However, the artists enjoyed the many parties given at Adelaide in their honor. There was an important reception at the South Australian Hotel by the Australian Broadcasting Commission, and at the Mount Osmond Country Club the president and executive committee of the Adelaide Music Salon entertained the artists.

Maurice De Abravanel, new conductor for the Metropolitan Opera House, has been in Australia for two years. No visitor has ever been more completely identified with our musical life during such a brief stay, than he. Two years ago he came to conduct opera, then followed symphony concerts and before his departure for America, engagements with the Australian Broadcasting Commission. Whilst in Australia he conducted 150 opera performances and twelve symphony concerts. The operas included Tristan, Die Walküre, Tannhäuser, Flying Dutchman, Lohengrin, Parsifal, Die Meistersinger, Rheingold, and Rosenkavalier; also he led at the Sydney Town Hall for Menuhin when he played Bach, Bruch, Beethoven concerti in one night during the 1935 season.

TRIUMPHANT EILEEN JOYCE

Adelaide Town Hall was crowded to hear Eileen Joyce give another display of exquisite and unique pianism. It was her farewell appearance in this city. The young Australian pianist and her distinguished performances, have been in the forefront of artistic experiences this season. On this occasion she appeared as soloist with Adelaide Symphony Orchestra conducted by Harold Parsons of the Elder Conservatorium.

In the César Franck Symphonic Variations her outstanding qualities of virtuosity and delicacy were much in evidence, but she reached the height of her powers in the Mozart rondo, A major, played with exquisite delicacy, agility, balance and purity of tone. The final encore was Jesu joy of man's desiring, by Bach-Myra Hess.

After her Australian tour of six months, during which three public recitals a week were given, Miss Joyce will tour New Zealand for the Broadcasting Commission for six weeks.

CHILDREN'S ORCHESTRA IN DEBUT

A large and demonstrative audience gathered at Town Hall to hear the first concert by the Children's Orchestra, conducted by Vincent Lombardi, and founded by him and James Wilton eighteen months ago. At that time most of the youthful members had not had any training. There are 120 performers and the average age of the players is twelve years. They play with refreshing vim and enthusiasm.

Youthful string exponents will find the orchestra an excellent recruiting ground for the larger Adelaide Symphony Orchestra. The juvenile performers were heard in Handel, Thomas, Rachmaninoff, Schubert, Brahms and operatic melodies arranged by Lombardi Several children gave instrumental soli. Outstanding was a six-year-old girl violinist, Dorothie Sawtell, who won warm plaudits. The tot used a tiny violin made by her father. Other solos were vocal, violin, piano and a trumpet duet.

CHAMBER AND OTHER MUSIC

The Elder String Quartet is giving concerts in South Hall of the Elder Conservatorium. Appreciative audiences have attended the first two. The quartet played works by Mozart, Tschaikowsky, Miriam Hyde (trio, B minor), Cundell and Haydn. Miriam Hyde was at the piano for her own appealing opus. The members of the quartet are Arved Kurtz, Sylvia Whitington, Kathleen Meegan, Harold Parsons. They gave sensitive, refined and musicianly performances.

The sixth concert of the 1936 season was undertaken by former students of the Conservatorium, with works by Mozart, Miriam Hyde (who was heard in the pianoforte arrangement of the slow movement of her own piano concerto), Brahms, Rachmaninoff, Grieg, Charles Macpherson, Puccini, Schjelderup, Grainger, Vaughan Williams, Peter Nash.

CELEBRATION OF TERCENTENARY

Heritage, a drama of the State, will be presented in September to celebrate the founding of Adelaide, 100 years ago. With a cast of 500, directed by Heather Gell, the production will have a season at the Tivoli. Adelaide composers prepared the music for the pageant—E. Harold Davies (brother of Sir Walford Davies) John Horner, Miraim Hyde, H. Brewster-Jones, Percy Grainger.

DR. FREDERICK SCHLIEDER, exponent of creative teaching methods, is again dividing his time this season between New York and Philadelphia. As usual, Dr. Schlieder spent the summer touring from Coast to Coast. In San Francisco, Calif., for six weeks he held classes for teachers of piano and in Denver, Colo., for two weeks. He was heard in numerous lectures throughout the country, including in his itinerary Notre Dame, Convent of the Holy Name, Convent of the Dominican Sisters and Pomona College. Dr. Schlieder gave six radio talks on Why Do We Like Music? and What Is There in Music That We Like? (Photo by Amir-Khan.)

Claire Alcee Sings at Cornell University

ITHACA, N. Y.—A recital was given in Willard Straight Hall of Cornell Unversity on October 18 by Claire Alcee, soprano. The singer exhibited a voice of lovely quality, pliant and well controlled in a list that opened with Mozart and Faccio arias. In a German group she sang an aria from Lohengrin and songs of Schubert, Brahms and Strauss. French numbers were by Liszt, Delibes, Debussy and Massenet, and, in English, she sang items by Charles, Worth, Scott and La Forge. The able accompanist was Gladys Eldrett Bush. The large audience applauded cordially. C. W.

Margaret Sittig's Recitals

Margaret Sittig, soloist and violinist of the Sittig Trio, gave a recital at the Gainsborough Studio, New York, on October 19. She will play in the same city on November 21 at the Astor Hotel for the Protestant Teachers' Association. January 4 Miss Sittig opens her Southern tour with a violin recital for the Woman's Club of Richmond, Va. Her father, Frederick V. Sittig, accompanies her. Miss Sittig features Sidney Homer's sonata which she played for the first time in Palm Beach last spring and last summer at the Lake George Club with Katherine Homer Fryer, daughter of Sidney Homer, at the piano.

Chicago Orchestra In Pittsburgh

Stock Opens Annual Series with Program of Wide Interest— Recitals Offered

PITTSBURGH, Pa.—While myriads of persons were awaiting the results of the National Election, a couple of thousand music lovers here were listening to the artistic results produced by the Chicago Symphony Orchestra led by the brilliant Dr. Frederick Stock. The event marked the initial orchestra concert of the local season and the first of four to be sponsored by the Pittsburgh Orchestra Association.

A feature of a splendidly compiled and played program was the playing by all the violins of Paganini's Perpetual Motion with the accompaniment arranged for orchestra by Dr. Stock. Other items comprised Scriabine's third symphony, The Divine Poem, Stock's transcription of Bach's St. Anne's Fugue and Prelude in E flat, the Haydn-Brahms Variations, Enesco's first rhapsody, and Les Preludes of Liszt.

The no-encore rule was broken by addition of a movement from Dohnanyi's Romantic Suite (opus 19) necessitated by the burst of approbation following the playing of the Paganini number.

The Pittsburgh String Symphonic Ensemble opened its season under Oscar del Bianco's leadership and included on the program two modern works of Beck and Hindemith among other less provocative numbers.

The Musicians Club held its October meeting. Harvey B. Gaul as guest speaker gave a talk on the International Art Exhibition now in progress at Carnegie Institute. He explained characteristics of the various schools and idioms in painting and drew parallels in comparing the development of art and music.

John Jacob Niles, maker and player of various string instruments and dulcimer was recitalist at the Tuesday Musical Club in presentation of songs of the South. R. L.

Winifred Christie Plays Recital Series in Hungary

Winifred Christie, pianist, after a summer of teaching and preparation for her ensuing concert season, left her home near Vevey for a series of concerts in Hungary. Among places where she is to appear are: Bajah, Szeged, Kecskemet and a repeat engagement in Budapest. For this tour Miss Christie is using a Boesendorfer Moor Double Keyboard Piano.

Mu Phi Epsilon Musicale

Hazel Griggs, newly elected president of Tau Alpha Chapter of Mu Phi Epsilon Sorority, sponsored the musicale at the Hotel St. Regis, New York, on October 27. Excellent soloists on the program were Katherine Urban and Leota Lane, sopranos; Ellen Reep, contralto; Ruth Bradley and Dorothy Kendrick, pianists; Annabel Hulme, flutist; Byrd Elyot, violinist. Eileen Thackeray, Lois Pickrum and Mary Ina Conner were capable accompanists. The evening closed with Our Triangle, sung by the Mu Phi Ensemble. F. W. R.

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New Orleans Has New Ensemble

Civic Forces Launch First Series Under Arthur Zack—Elman, Enid Szantho, Helen Jepson and Joseph Bentonelli In Recitals

NEW ORLEANS, LA.—Akin to the falling of the first multi-colored leaves of autumn, the 1936-1937 music season was launched in the middle of October with a series of varied attractions following in a tempo of increased activity over recent decades.

Quite appropriately the New Orleans Civic Symphony Orchestra served as herald, while inaugurating their initial season with the first in a series of Historical Concerts. The orchestra, under the capable leadership of Arthur Zack, is city-wide in its contacts, and through creditable performance should form a backbone upon which New Orleans may rebuild its musical morale. The audience on this first night was large, although a drive for membership is current; and the performance of the "Old Masters Program" evidenced earnest effort in maintaining the "character" of the period presented. The program comprised compositions of Bach, Monteverdi, Purcell, Handel, Couperin, and Gluck, in thin tonal effects which contrast with the bold volume of modern orchestration.

The enthusiasm of 3,000 school children greeted the Civic Symphony Orchestra in the first of their concerts in the Youth Series, which took place the same week. Zack's program and explanatory remarks featured Percussion Instruments in a program of Rhythm and the Dance.

ENID SZANTHO IN RECITAL

The mellow beauty of Enid Szantho's contralto voice thrilled the Philharmonic Society audience when she appeared in their first concert this fall. Not only is the privilege rare of hearing a contralto voice, but her American successes are of such recent date as to have barely grazed the surface of local information, and the audience for the most part, was unprepared for the rich artistry of the evening's entertainment. Enid Szantho sings with a reserve of mannerism which abstracts her vocal interpretations and allows them to stand alone for admiration. Paul Ulanowsky, at the piano, offered sympathetic accompaniment.

ELMAN, JEPSON AND BENTONELLI APPEAR

The renowned impeccable technic and purity of tone of Mischa Elman, was heard here for the first time in six years when the violinist appeared in concert sponsored by a committee of local women headed by his close personal friend Rhea Loëb Deutsch. Elman was splendidly accompanied by Vladimir Padwa.

Helen Jepson, soprano, and Joseph Bentonelli, tenor, were introduced to New Orleans in a joint recital, superbly accompanied at the piano by Arpad Sandor. The program was equally divided between the two fine artists, who combined forces in several well chosen operatic arias, and sang with tonal splendor and musicianship.

Plans for the activities of local groups and music schools, although probably somewhat overshadowed in the past two weeks by guest performances, are nevertheless being formulated to comprise weekly recitals by faculty members and students in the various schools, the appearance of orchestral, operatic and choral groups, music lectures and professional recitals, which should sustain interest throughout the coming winter.

O. M. L.

Iturbi Back from Europe for Baton Engagements

Jose Iturbi returned November 2 on the SS Queen Mary from a series of concert and recital engagements in England, his first appearances there in eight years. Besides making his British debut as conductor, the Spanish musician gave piano recitals in Queen's Hall and in Oxford. As conductor he directed concerts of the B. B. C. and the London Philharmonic orchestras. Mr. Iturbi left at once by plane for Rochester, N. Y., where he has been engaged as permanent director of the Rochester Philharmonic Orchestra. His first concert was scheduled for November 5. Mr. Iturbi, as pianist, will be heard over the air as soloist on the Ford Hour on November 15. Later he returns as conductor of this series for eight consecutive weeks. Other baton engagements include appearances with the Detroit, Chicago and Minneapolis symphonies. New York will hear him in recital at Carnegie Hall on February 8, and as soloist with the Philharmonic Orchestra on April 8 and 9.

Galaxy Music Corporation to Represent Milan Publisher

To the European music publishing firms which it represents in the United States, Galaxy Music Corporation has added the Italian publisher, Carisch, S. A., Milan. A. Walter Kramer, managing director of Galaxy Music Corporation, while in Europe recently, concluded arrangements for the sole agency for the performance in this country of all symphonic and operatic works in the Carisch catalogue. These include compositions by many important Italian composers, among them Ildebrando Pizzetti, G. Francesco Malipiero, Lodovico Rocca, Riccardo Pick-Mangiagalli, Casella, Dallapiccola, Salviucci, Rossellini and Massarni.

Bruna Castagna Signs with Haensel & Jones

The Haensel & Jones division of Columbia Concerts Corporation announces that Bruna Castagna, leading contralto of the Metropolitan Opera Association, has signed a contract to be under their exclusive managerial direction.

Mme. Castagna made her debut as Amneris in Aida with the Metropolitan last season and followed with Azucena in Il Trovatore, Lola in Cavalleria Rusticana and Carmen.

Mme. Castagna was born in Bari, Italy. At seventeen she made her debut at the Teatro Sociale of Mantua in Boris. Tullio Serafin heard her and signed her for appearances at the Colon in Buenos Aires. She remained for three consecutive seasons at this opera house. Upon her return to Italy she sang an audition for Toscanini and was signed for a three-year contract at La Scala, Milan. Thereafter she appeared in the leading houses of Spain, France, Germany and Hungary. She sang in Cairo, in Australia, Brazil, Chile and finally in the United States.

Besides her extensive operatic repertoire the artist has many songs at her command in English, French, German, Spanish and Italian. She has won Coast-to-Coast radio attention on the Columbia network and on such featured hours as General Motors. This season makes her first extended tour of America.

Mishel Piastro Appears as Conductor and Soloist

Mishel Piastro, concertmaster of the New York Philharmonic Orchestra, recently has also been fulfilling engagements as concert violinist, activities which he had suspended since 1931, when he assumed his post with the orchestra. Mr. Piastro left New York last June, going to the Pacific Coast to conduct a thirteen-week series of radio broadcasts, in which the Standard Oil of California featured the San Francisco and Portland Symphony Orchestras. On his way back to New York Mr. Piastro stopped off in Toronto, where he was soloist with the Toronto Symphony Orchestra under Sir Ernest MacMillan.

Schipa Heard With Orchestra at Brooklyn Academy

BROOKLYN, N. Y.—Tito Schipa, tenor, was hailed in what is announced as his only metropolitan appearance this season when he appeared at the Brooklyn Academy of Music as guest soloist in the first concert of a series of three scheduled by the Brooklyn Juvenile Symphony Orchestra (Alberto Sciarretti, conductor). Mr. Schipa's voice was brilliantly set forth in numbers which included arias from L'Elisir d'Amore, Le Roi d'Ys, Manon and Rigoletto, with orchestral accompaniment. He also sang songs, with Federico Longas at the piano. Among his encores were songs by Mr. Longas and himself. The audience applauded zealously and at length. The young players furnished creditable background for the singer, and also did well in Mozart's G minor symphony, the first movement of the Unfinished Symphony of Schubert, prelude to Verdi's La Traviata and the William Tell overture of Rossini. A few senior members swell the ensemble. Mr. Sciarretti is to be congratulated for the excellent training he has given these young people.

G. F. B.

SASCHA
GORODNITZKI
Pianist

NEW YORK
RECITAL
at
Carnegie Hall
October 31
1936

New York Times, November 1, 1936

OVATION TO GORODNITZKI

Sascha Gorodnitzki's indubitable gifts for the piano have developed immeasurably. He made this known yesterday afternoon in his first recital of the season at Carnegie Hall. His *brilliant technical equipment* now does not overstretch its natural bounds. But, more important, his development has been along the lines of interpretation. His capacity in probing the inner construction of a work marks him as **A PIANIST OF STELLAR RANK.** Of particular loveliness was his reading of the Rameau work. The ensuing variations were realized with delicacy and finesse and a skillful preservation of the theme. In the Beethoven sonata the pianist understood the composer's fanciful moods and gave to it a tonal display which was a delight. Not only did his fingers meet the technical difficulties of the work, but his concept was musicianly and poetic. **THE OVATION FROM THE LARGE HOUSE WAS JUSTLY DESERVED.**

New York Post: November 2, 1936

GORODNITZKI SCORES IN RECITAL

The three thousand or so who spent part of last Saturday afternoon at Carnegie Hall heard some *capital piano playing at the hands of Sascha Gorodnitzki.* Delightful for its fluidity and grace, prismatic tonal coloring and stylistic appositeness was the Beethoven E flat Sonata, Op. 31, No. 3. But Mr. Gorodnitzki was tops in the Liszt B minor Sonata. More Liszt rounded out a program attended with that idolatrous concentration that marks what is known as a "following."

New York American, November 1, 1936

GORODNITZKI WINS HIGH PRAISE IN CARNEGIE HALL

Even in a season, like this, when pianists are particularly prominent in public events, *it is always a delight to listen to the contribution of Sascha Gorodnitzki,* who appeared yesterday afternoon at Carnegie Hall. Mr. **GORODNITZKI IS A MASTER OF STYLE;** a musician who penetrates into the very essence of the compositions on his list. His readings yesterday were marked by the utmost scholarliness and sensitiveness.

New York Herald Tribune, November 1, 1936

An impression of well matured interpretative ability was provided by Mr. Gorodnitzki in his performance of the Liszt B minor sonata; he was in excellent technical form, with notable clarity of outline and detail, a nicely graded dynamic palette, and **THOROUGH MASTERY** coupled with judgment in regard to vigor and high speed.

New York Eve. Journal, November 1, 1936

Speaking of ovations, that was about what happened at Carnegie Hall on the same afternoon. *The place was crowded with admirers of Sascha Gorodnitzki,* who evidently knew a good pianist when they heard one. This brilliant young man has by this time firmly established himself **IN THE VERY LIMITED FRONT ROW OF STAR PIANISTS.** His interpretations are so well thought out, and so fraught with deepest feeling, that they become real re-creations. *Only the highest type of performer can accomplish this.* A Beethoven Sonata was a delight in its original and artistically justifiable treatment. The wonderful B Minor Sonata of Liszt gave Mr. Gorodnitzki further opportunity to display his **GENUINE VIRTUOSITY.**

New York World-Telegram, November 2, 1936

The first third of the Beethoven piece, which was all the reviewer had time to hear, found the pianist in full possession of such equipment as *flawless technic,* judiciously applied dynamics and gratifying attention to design.

Brooklyn Eagle, N. Y., November 2, 1936

The performance of the Beethoven sonata itself was superb. First of all, Mr. Gorodnitzki revealed a masterly conception of form. Mr. Gorodnitzki's technical equipment—and we may now use this term in a sense which includes not only the ability to execute fast passages accurately, but also the ability to make the piano sing, to produce chords and phrases that are miracles of lush sonority, balance and firmness—*Mr. Gorodnitzki's technical equipment,* then, **IS OUTSTANDING IN HIS FIELD.**

New York Sun, November 2, 1936

Sascha Gorodnitzki conformed to a current vogue among pianists in offering a performance of the Liszt B minor sonata as a tribute to the composers' anniversary year at his recital in Carnegie Hall on Saturday afternoon. Mr. Gorodnitzki's performances in the past have acquainted us with his equipment for such a task. In this endeavor he succeeded to an impressive extent, with a *consistently excellent quality of piano tone,* commendable attention to nuance . . . Throughout the afternoon Mr. Gorodnitzki maintained an exacting standard of quality in his piano playing.

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NEW YORK CONCERTS

NOVEMBER 4

Paul Musikonsky An event which drew a sizable crowd to Town Hall on Wednesday evening was the recital of Paul Musikonsky, boy violinist. The youthful artist selected for this program two concertos, one a work of Vivaldi in A minor, the other in G minor by Max Bruch. The concluding items listed Le Coucou (Daquin-Manen), Baal Shem (Jeno Hubay).

Master Musikonsky approached his task with assurance and drew forth from his instrument a tone both full and well balanced. Improvement was noted in his technic at this concert from his previous New York appearance. His interpretation occasionally lacked depth but this was counterbalanced by his precision of attack and brilliant playing of difficult passages. He was ably supported at the piano by Fritz Kitzinger.

NOVEMBER 6

Paul Snyder At Town Hall on Friday night a young Chicago pianist, Paul Snyder, who recently returned from ten years of study (principally with Matthay and Artur Schnabel) and concerts in Europe, made his debut before a New York audience of good size and warm appreciation. In this season marked by a plethora of pianists, Mr. Snyder's distinguishing characteristics take in fidelity to pure, unadulterated piano playing rather than misplaced reliance on personality, prodigious technic or startling effects. In a program comprised of Bach, Schubert, Beethoven and Chopin, Mr. Snyder revealed himself as an artist of sincerity, solid musicianship and fine feeling, as evidenced in Bach's chromatic fantasy and fugue, the opening number, which was given in the original edition rather than the usual von Bülow one. Four Schubert impromptus (op. 142) followed, played with simplicity and lucidity. Beethoven's sonata (op. 57), usually labeled "Appasionata," had intelligent understanding, careful phrasing and sensitivity. The two Chopin ballades which concluded the printed list were also given exposition of sterling merit. A number of encores were demanded.

NOVEMBER 7

Josef and Rosina Lhevinne Whenever that eminently artistic pair, Josef and Rosina Lhevinne appear together in recital, a full treat offers for discriminative lovers of the best music excellently performed. Such was this matinee at Carnegie Hall, devoted to solos by Mr. Lhevinne, and two-piano works in which he had the partnership of his splendidly gifted wife.

The duo numbers comprised Mary Howe's arrangement of Bach's Sheep May Safely Graze, Mozart's D major sonata, Widor's F major toccata and Ravel's transcription of Debussy's Fêtes. Mr. Lhevinne displayed his individual art in two Chopin mazurkas, and the B major nocturne; and Brahm's variations on a Paganini theme.

As ensemblists, the couple have long held distinction, and on the present occasion upheld that reputation convincingly by combining adroit technic and many graces of tone and touch, with unfailing taste and musicianship.

Mr. Lhevine's solos showed him in his established mastery as an executant and interpreter. He gave exquisite sound and sentiment to the Chopin nocturne, and made truly virtuosic matter of the great Brahms pages, some of the variations being astounding examples of brilliant performance, and others of most appealing lyricism on the keyboard.

Husband and wife shared deservedly in the resounding acclaim which a large audience bestowed consistently during the afternoon.

Rose Raymond After an absence as a recitalist for several seasons, Rose Raymond, pianist, appeared in Town Hall. At one time a pupil of Godowsky and Matthay, Miss Raymond is at present engaged in teaching piano and

FREDERIC BAER, baritone, is appearing in ten recitals in six states during November and December; Lockport, N. Y., November 9; Warren, O., 11; Mount Vernon, Ill., 12; Decatur, Ill., 13; Mount Carmel, Ill., 16; Richmond, Ken., 18; Montpelier, Vt., December 3; Brattleborro, Vt., 4; Hagerstown, Md., 7; and Middletown, N. Y., 8. (Photo by Toppo.)

a good-sized audience attended, containing many of her pupils.

She opened her program with a Haydn group, the Andante Varie, Fantasia and the sonata, E flat major (No. 1) continuing with a group of Brahms, all from the opus 119; the intermezzi in B minor, E minor and C major and the rhapsodie in E flat major. The last two works programmed were the Mozart sonata in G major and the Beethoven Appassionata Sonata. All but the Beethoven sonata were played from piano score and in this work Miss Raymond gave evidence of a brilliant pianism. Throughout the program there was complete technical efficiency. Many encores were given.

Francis Moore The annual appearance of Francis Moore, pianist, took place at Town Hall on Saturday evening. The program held much of interest, listing Giga (Kammell), Adagio (Vivaldi-J. S. Bach), prelude and fugue in C minor (J. S. Bach), The King's Hunting Jig (John Bull, arr. by Allen Spencer), impromptu in B flat (op. 142) (Schubert), sonata (op. 53) (Beethoven), Le Petit âne blanc (Ibert), Pavane (Ravel), Prelude (Debussy), romance in F sharp and Toccata (op. 7) (Schumann).

Mr. Moore's choice of short items for the greater portion of his presentation was a happy thought, for it enabled his listeners to hear a wide variety of musical literature. There is a vitality in Mr. Moore's touch which gives his tone pictures a vivid character. The wealth of technic which he commands made his playing an exhibition of polished pianism. A keen sense of contrast was shown by Mr. Moore in his execution of the Ravel and Debussy numbers, and his interpretation of the two Schumann works was a delightful interval. A large audience was in attendance and applause was frequent and cordial.

NOVEMBER 8

Philharmonic Orchestra The Sunday afternoon concert at Carnegie Hall conducted by John Barbirolli repeated Arnold Bax's The Tale the Pine Trees Knew and Brahms' fourth symphony, but gave a first hearing of his own orchestral arrangement of Henry Purcell's suite for strings and a performance of Sir Edward Elgar's Enigma Variations.

Mr. Barbirolli's orchestration of the Purcell music is magnificently constructed. There is consummate skill in the balance between the different choirs and the eloquent appeal of the superb Purcell music is accentuated by the clarity of Mr. Barbirolli's scoring.

The young English conductor's reading of the Enigma Variations had sonority and interpretative depth. Contrasting moods were pictured with rare expressiveness and his conductorial abilities greatly impressed his hearers.

The audience welcomed Mr. Barbirolli enthusiastically and forced him to make many acknowledgments, both at the intermission period and after the concert.

Marga Waldron Marga Waldron, American dancer, gave her first New York recital at the Guild Theatre, assisted by Eleanor Mangum, who acted as piano soloist and accompanist, and Avron Twerdowsky, cellist, and Bernard Kundel, violinist. Miss Waldron has recently returned from a European tour and is blessed with good looks, charm and a radiant personality which at all times comes across the footlights. She interpreted dances to music by Chopin, Dvorak-Kreisler and Natchez. Following the intermission she danced to medleys of Southern airs, cowboy tunes, American folk tunes, and ended with the Rhapsody in Blue by Gershwin. In this number she used Russian ballet technic effectively. Miss Waldron knows how to develop her dances, using variation and bringing each to a delightful climax.

The assisting artist Eleanor Mangum played the Brahms rhapsody in G minor, Playera by Granados and the deFalla Ritual Fire Dance. She plays with much understanding, and is an excellent accompanist for the dance. The trio assisted in numbers by Sandby, Iwanow, Kern and Kreisler. A capacity audience clamored for encores.

Phil Duey On Sunday afternoon at Town Hall, Phil Duey, baritone, was presented in recital. His program was tastefully arranged, listing a variety of vocal works by Bach, Lully, Handel, Gluck, Brahms (four German Lieder), Duparc, Debussy, de Falla, Charles Ives, Carson Robison, Robert MacGimsey and George Gershwin.

Mr. Duey has enjoyed popularity as a radio singer and on this occasion he proved himself equally effective on the concert stage. He is possessor of a stage presence of much charm which lends a feeling of intimacy to his interpretations, and his voice has an agreeable texture. As an exponent of German Lieder he was found to be an artist of sincerity and intelligence. Likewise in the French items, Phydilé (Duparc) was delivered with much insight. The songs delivered in English, as well, won his listeners completely. Charlie Rutlage (Ives), a number of cowboy flavor, was excellent and Chain Gang Song (arranged by Robison) had to be repeated. After Gershwin's Buzzard Song from Porgy and Bess, the last item of the printed list, Mr. Duey was applauded so warmly that he was obliged to return to the stage and add encores. Bèla Rozsa was at the piano for Mr. Duey. The two Robison offerings, from manuscript, were novel in that they were featured with guitar accompaniment, Richard McDonough, eminent guitarist, officiating.

New Friends of Music A series of concerts devoted to music of Beethoven and Brahms was launched in Town Hall by New Friends of Music, Inc. These are to be regular events at five-thirty on Sunday afternoons, and judging from the size of the audience, there is much interest in music by the masters with slightly different combinations.

The program consisted of the Beethoven string quartet in E-flat (op. 127), the quartet for piano, violin, viola and cello which Beethoven had originally conceived for wind instruments, and the quintet for strings in C major (op. 29). The artists taking part were the Gordon String Quartet: Jacques Gordon, first violin; David Sackson, second violin; William Lincer, viola; and Naoum

(*Continued on page* 15)

Virginia Pemberton

Charms

AS MARGUERITE IN FAUST

with the

CANADIAN GRAND OPERA COMPANY

Toronto, Canada, October 22, 1936

"The Marguerite of Virginia Pemberton had no sophistication about her, either in song or deportment. Her light soprano was in fitting mood, and her lyricism was far nearer the ideal Marguerite than the dramatics of most artists in the part. She didn't make a sensational feature of the jewel song, which was a welcome change. And in the prison scene there was something better than impassioned operatics in her tragic singing and adagio timing. The conventions she ignored were mostly those that make grand opera a little too grand to be quite sincere. A pleasing Marguerite."

Toronto Evening Telegram

"Virginia Pemberton was the "Marguerite . . . A voice of perfectly sensuous clarity. . . . By all odds the most romantic prima donna heard here. . . ."

Toronto Star

"Virginia Pemberton sang Marguerite with a girlish nuance that was pathetically in keeping with this innocent role. . . ."

Toronto Globe

Memorial to Gabrilowitsch at Initial Detroit Symphonic Event

Program Honors Deceased Conductor—Novaes Is Soloist under Kolar—John Charles Thomas Scores in Recital

DETROIT, MICH.—The first regular concert by the Detroit Symphony Orchestra in the 1936-37 season, on October 29, at Orchestra Hall, opened on a note of impressive solemnity due to the recent demise of the beloved leader, Ossip Gabrilowitsch. After the men were seated in the orchestra, Rabbi Leo M. Franklin, followed by Victor Kolar, appeared upon the stage. The Rabbi, a close friend of Mr. Gabrilowitsch, spoke feelingly and briefly of the departed and asked the audience to rise and stand silent in tribute to the great musician and gentleman whom death had recently taken. Kolar then led the orchestra through the Andante Cantabile by Tschaikowsky.

The scheduled program then began. The soloist was the brilliant Brazilian pianist Guiomar Novaes, who had not been heard here in a number of years. The orchestra, slightly enlarged and with numerous changes in the personnel, opened its list with the Berlioz overture to the opera, Benvenuto Cellini which, in contrast to the Cantabile, had added flavor in its colorful passages. Novaes came next with the Beethoven fourth piano concerto in G major, played with keen imagination and crystal-like clarity. Her style is unique and she has extraordinary poise and assurance. The entire second half of the program was given over to Dvorak's fifth symphony in E minor (From the New World) and was given a good reading.

There was a new life-giving force in the entire orchestra's make-up, due in great measure to Victor Kolar's conducting. Also there are now seventy-seven men in the orchestra compared to last season's seventy-four men. Actually there are nine changes of men in the orchestra, two of whom are new comers. One is Henry Siegl, first violin, a native Detroiter who is a graduate of the Curtis Institute of Music of Philadelphia, and the alternate first French Horn, Sune Johnson, who came here from the National Symphony Orchestra at Washington, D. C. Old members rejoining the orchestra are Valbert Coffey, viola; Jascha Schwartzman, cellist; Frank Keleman, English horn; Otto Schmesser, trumpet; Philip Sklar, double bass; Albert Mancini, first trumpet; and Maurice Warner, violinist.

SYMPHONIC SCHEDULE

A total of forty-five concerts will be played by the Detroit Symphony Orchestra during the 1936-37 season in Orchestra Hall. Heading the list are the fourteen Thursday night subscription concerts, which started on October 29 and are to close March 18. In addition there will be seven popular priced Saturday night concerts; the five concerts in the Young People's series; eight programs in the adult education series, and eleven free concerts for school children. The orchestra will also play a number of out-of-town engagements. Guest conductors will direct the pop concerts and Mrs. Tilton will be in charge of the adult education series with Victor Kolar conducting. The free concerts for school children, an effort in which the orchestra has been a pioneer, are meeting with success.

GABRILOWITSCH SCHOLARSHIP

Plans to gather contributions for the Gabrilowitsch Memorial Scholarship in honor of the late Ossip Gabrilowitsch were discussed at the first fall meeting of the board of the Detroit Symphony Society held October 27 at the Detroit Club. The establishment of the fund was inaugurated by the National Orchestral Association of New York.

John Charles Thomas, baritone of the Metropolitan Opera, gave his first song recital here in several seasons on October 23 at Orchestra Hall. Familiar to radio, concert and opera audiences, Thomas has sung in Detroit only during the past two years on broadcasts. His appearance inaugurated the Detroit Concert Series of Isobel Hurst. As usual Mr. Thomas' singing was superlatively beautiful. Retaining the freshness of youth in his voice, he offered a significant program. The reliable Mr. Hollister shared the program as pianist and accompanist. Mr. Thomas opened the first part of the concert with Franz's Widmung, Grieg's Eros, Strauss' Ruhe, Meine Seele, Wetzler's The Joyful Widower, Marx's Der Ton. Mr. Hollister then played a Bach-Saint-Saëns bourée, Debussy's La Cathédrale Engloutie and Brahms' rhapsody in G minor. The second half of Mr. Thomas's program scheduled eleven interesting compositions by D'Erlanger, Duparc, Ravel, Nerini, Kreisler, Frank Bridge, Herbert Howells, Jean Taylor, Jacques Wolfe and Albert Malotte. There were numerous encores.

The Tuesday Musicale held its first audition for active members on October 19 in the Lecture Hall of the Detroit Institute of Arts.

Henry Herrman resumed his lecture recitals for the Music Study Club at the Y. W. C. A. on October 19.

MODERN PROGRAM

A talk on Modern Music by Charles Frederick Morse, president of Pro Musica and a concert by the Detroit Woodwind Ensemble, closed the Twentieth Century Arts Week at the Detroit Institute of Arts, on October 25. Edward Bredshall, Detroit pianist was the guest artist and he added fresh inflections of artistry to his reputatiton. He was heard with John Wummer, flutist of the Detroit Symphony Orchestra in Walter Piston's sonata for flute and piano, and in a group of solos, Scriabine's sonata (No. 9), Aaron Copland's Sentimental Song, Ravel's LeGibet and Debussy's Fireworks. Mr. Wummer was heard alone in the Honegger Goat Dance and making music of rare quality. The ensemble which is steadily making headway in tonal unity, consists of John Wummer, flute; Dirk Van Emmerick, oboe; Marius Fossenkemper, clarinet; Heinrich Hilmer, French horn; Joseph Mosback, bassoon, and Edward Bredshall, piano. They played Jacques Ibert's Trois Pieces Breve, Prokofieff's Deux Visions Fugitives and Paul Juon's Divertimento for flute, oboe, clarinet, horn, bassoon and piano.

Three concerts are to take place at the Ganapol Musical Art School Auditorium in November. The first was a song recital by Mildred Drinkhaus Coulter, soprano, on November 1, to be followed by a faculty concert on November 13 and a students' recital November 20.

JOOSS BALLET

The Jooss European Ballet paid a return visit to Detroit at the Masonic Temple Auditorium on November 2 and despite torrents of rain gathered an audience of 4,000. The choreography and production of all the ballets by Kurt Jooss in collaboration with Mme. Aino Siimola proved as effective as last season bringing the same essentials of detail to bear in their dancing, acting and costuming. Pictorially they were captivating with an abundance of grace, beauty and vibrant youth which were in themselves fascinating.

RESIDENT ARTISTS APPEAR

The first morning concert of the Tuesday Musicale at the Art Institute on November 3 included well-known Detroit artists. The String Quartet played Tschaikowsky's Andante Cantabile in tribute to Ossip Gabrilowitsch and later Lois J. Chapman, soprano, sang Mr. Gabrilowitsch's song Good-bye. Vernelle Peppard, contralto, with Harriet Ingersoll at the piano, sang a group of songs by Bach, Stoiynor and Lillo. Evelyn Gurvitch, one of Detroit's outstanding younger pianists and art-student of Edward Bredshall, played effectively Bach's partitia in C minor, Chopin's nocturne (Opus 48, No. 1) and DeFalla's Spanish Dance. Lois Johnston Champan with Mrs. E. R. Williams at the piano then sang Grieg's Morning Dew and Ragna as well as Sibelius The Tryst, in clear, warm tones. Vera Richardon was heard in her own composition A Melody composed for the Theremin. There was a large audience; Winifred H. Heidt was chairman of the day.

Florence Kallman, soprano, accompanied by F. Kutzin, was heard to advantage in a group of solos at the program meeting of the Music Study Club on November 3. She was given a warm reception by the large audience.

R. C. B.

ROSE KUNST,

lyric soprano, gave a program recently at the County Center, White Plains, N. Y. Accompanied by John Daley, she sang Voyons, Manon, and Ouvre Tes Yeux Bleus (Massenet); Hear Ye, Israel (Mendelssohn), and an aria from Cavalleria Rusticana (Mascagni).

Grace Leadenham Austin Songs in Demand

A new edition of At Eventime by Grace Leadenham Austin is being issued. Edmund Grote, tenor, featured this song with orchestra during the past summer at his concerts, including three at the Monmouth, Essex and Sussex Hotels of Spring Lake, N. J. Austin songs have been presented recently on several broadcasts from WIBS, New Haven, Conn. David Healy, baritone, gave an entire program of songs by this composer in a radio appearance. Gina Pinnera, soprano, sang three Austin numbers at the recital which opened her new studio in New York. These were If I Sing You a Song, Your Tears, and a song written especially for the occasion by Miss Austin, called The New Home. Several of Mme. Pinnera's artist-pupils are also using Miss Austin's songs in recital, among them The Little White Cottage and At Eventime.

Eady Arendt, contralto, is programming If I Sing You a Song; she included this in her list before an audience on the SS. Bremen. Florence Foster Jenkins, soprano, president of the Verdi Club, has sung Sleepy Time (Austin), with violin obbligato, at several of her current recitals, at Washington, D. C., at the Ritz-Carlton Hotel, New York, and elsewhere. Rosalie Mörtl, soprano, is another artist stinging Austin songs this season.

Henry F. Seibert Active as Lecturer and Recitalist

Beginning November 3 and continuing on alternate Tuesdays, Henry F. Seibert, Mus. Doc., will give lectures and demonstrate on the subject of Lutheran Church Music in the Sabbath School rooms of Holy Trinity Lutheran Church, New York. On November 1 he began a series of afternoon recitals, continuing on the first Sunday of each month, at this church. On November 10 he gave an organ recital in Bethlehem, Pa.; December 8, he will be heard in Pottstown, Pa.; and on November 20 he gives an organ recital at the New York Institute for the Blind. He recently played a series of half-hour recitals at the Town Hall, New York, for the National University Society.

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THIRD HOUSE

Chicago City Opera Opens With Brilliant Productions

(*Continued from page 5*)

gratulating Stage Manager Desire Defrere and his assistants in no ambiguous terms of praise, we once again express our admiration for the gorgeous spectacle they offered us on this occasion. La Fiamma had its last performance for the present season on November 6.

JEPSON AND THOMAS IN THAIS

The second opera and first subscription performance brought the re-entry of two favorites, Helen Jepson and John Charles Thomas and the "debut" of an old friend, Louis Hasselmans, the newly appointed French conductor with our company. Massenet's Thais has never been one of our favorities. In this we only share the verdict of the French public, inasmuch as the opera based on the novel of Anatole France was never successful in the country of its birth, though created there by Sibyl Sanderson, the American soprano who was the rage of Paris in 1894 when Thais was first presented at the Opera Comique. In the United States the Massenet opera has been popularized by Mary Garden.

Miss Jepson's interpretation of the famous courtesan of Alexandria, who was converted by Athanael through fear of death and hope of immortality of her soul, was analysed at length when made known to us last season. Since then it has been developed on new and better lines. Where Jepson was but an imitation of Garden, with whom she studied the part at her debut here, she now has conceived a Thais all her own without overstepping the so-called tradition. One no longer thinks of "Mary" but solely of "Helen" when viewing and hearing Thais. Beautiful to look upon, Jepson rose to vocal heights and made a hit even though John Charles Thomas, the best interpreter of Athanael since the days of Renaud and Dufranne, seemed to run away with first honors. In glorious fettle, the American baritone sang the ungrateful role written for the basso-cantante Delmas (who created the part) with eloquence of tone plus that artistry and impeccable phrasing which have placed him high among baritones.

The balance of the cast was satisfactory and Louis Hasselmans, well remembered for his work at the conductor's desk at the Auditorium a few years ago and more recently at Ravinia, deserves encomiums for a careful if not thrilling reading of the sweet score.

MARTHA RESTORED

Three popular members of the defunct Chicago Civic Opera Company returned after several years' absence in Flotow's tuneful Martha. These were Conductor Roberto Moranzoni, Giacomo Rimini and Vittorio Trevisan, who were welcomed by a large audience on November 4. The first ovation of the night went to Moranzoni at the close of the overture, which received a spirited reading. Though some of the tempi were dragged, the performance in general had smooth sailing under his able guidance. Rimini was a well-fed Plunkett, good humored and highly satisfactory as to voice and action. It was pleasurable to see again on our stage the veteran Vittorio Trevisan, whose Sir Tristram is a masterful portrayal of comedy and absurdity. In the small role of the Sheriff, Mark Love caught the fancy of the public, who, laughed at his antics and justly admired the beauty of his song. The part has never been so well presented here as by this American basso.

Many of the small roles were poorly handled and sung, but why tarry when we have to review the work of the two co-stars, Helen Jepson, the Martha, and Tito Schipa, the Lionel? They both earned ovations—Jepson after her beautiful interpretation of the Last Rose of Summer, and Schipa, at the close of M'Appari, in which he rose to great heights in vocalism.

La Traviata served for the re-entry of Edith Mason and Armand Tokatyan on November 7 (matinee) and in the evening Madam Butterfly brought on the boards Hilda Burke in the title role; Maria Matyas, the Suzuki; Chamlee, the Pinkerton, and Giacomo Rimini, the American consul. These will be reviewed next week.

TARNOWSKY ARTIST PUPIL SCORES IN DEBUT

Rose Goldberg, another talented pianist from the studios of Serge Tarnowsky, gave a recital in Kimball Hall on November 1, revealing definite pianistic achievements. Heard by an audience which taxed the capacity of the hall in an interesting and unhackneyed program, the debutant disclosed a facile technic, clear and sane interpretation, fleet fingers, strong wrists and a good stage appearance.

CHICAGO STRING QUARTET AT WOMAN'S CLUB

The Chicago Woman's Club Theatre held a scant audience for the first of a series of three programs by the Chicago String Quartet—composed of Herman Felber, Leonard Sorkin, Armand Roth and Theodore DuMoulin. In their November 1 program the men elected to give place honor to the Haydn second quartet, which they played delicately and smoothly, with loveliness and uniformity of tone.

JOOSS EUROPEAN BALLET

That unique organization, the Jooss European Ballett, returned to the Civic Opera House under the local management of Harry Zelzer for three performances—November 3 and 8 (afternoon and evening). For these performances Kurt Jooss and his associates presented ballets of every description, several given at their previous appearances here and others new to us. That some of the music did not please our conservative ear is an item of no consequence, but more to the point Kurt Jooss always produces interesting choreography, excellently executed by clever dancers for whom the art of terpsichore holds no secrets. The Jooss European Ballet has become a by-word of excellence and occupies a place all its own in the world of the dance.

JOHN H. PATRICK IN DEMAND

John H. Patrick, basso, was featured as soloist with the Illinois Symphony Orchestra (Izler Solomon conductor) at the concert of November 1 at Loyola Community Theatre. Mr. Patrick sang the Viking Guest from Rimsky-Korsakoff's Sadko; Glinka's Sun, O Guide Me from A Life for the Czar and an original setting of Sullivan's The Lost Chord. Mr. Patrick was also a soloist at the concert given in the Chicago Woman's Club on November 5, for the benefit of the Child Welfare Work in Cook County. At the end of the month the basso leaves Chicago for several weeks of engagements throughout Texas.

HANNA BUTLER PUPIL SCORES

Another talented artist student from the studio of Hanna Butler, young Mildred Boberg, coloratura soprano, was the soloist at the concert given by the United Swedish Singers in Thorne Hall on November 1, winning her customary success by the beauty of her song and charming personality.

HARRIET CASE
is entering her second season as president of the Chicago Artists Association and as a member of the voice faculty of the Cosmopolitan School of Music in Chicago.

NATIONAL CONVENTION OF MUSIC TEACHERS TO MEET HERE

For the first time in sixteen years the Music Teachers' National Association will convene in Chicago from December 28 through December 31. One of the interesting discussions scheduled for this, the sixtieth annual convention, will be that of Dr. Frederick Stock, director of the Chicago Symphony Orchestra, and his assistant Dr. Hans Lange, on Orchestral Phases of American Music. Among the members of the arrangements committee are Rudolph Granz, president of the Chicago Musical College; Dr. Lange, Howard Hanson, director of the Eastman School of Music, Rochester, N. Y.; Dr. Earl Moore, dean of the University of Michigan School of Music, who is president of the Association; Dean D. M. Swarthout of the University of Kansas, and Carl Bricken, of the University of Chicago music department.

HANS LANGE CONDUCTS CHICAGO SYMPHONY ORCHESTRA

Hans Lange, newly appointed associate conductor of the Chicago Symphony Orchestra, made his debut at the regular concerts of November 5 and 6. Mr. Lange came here from New York, where for several years he was one of the conductors of the Philharmonic Orchestra to take the place left vacant by the resignation of Eric DeLamarter. His program consisted of Rameau's Dardanus suite, arranged by Mr. DeLamarter; Beethoven's second symphony, the first performance here of Berlioz's overture to Flight Into Egypt; Delius's English rhapsody, Brigg Fair; and the prelude and Isolde's Love Death from Wagner's Tristan and Isolde.

Last summer in the Ravinia concert series, Lange aroused enthusiasm in a different kind of program than this one. The above program, with the exception of the Wagner excerpts, indicates the sort of musician Chicago has acquired in Mr. Lange—sincere, scholarly, erudite and, unostentatious. A less modest conductor might have elected to list of his first program works whose flamboyance would have thrilled the audience and accelerated the pulse. This sincere artist prefers to be judged in compositions which at best are not effective. This category, in our humble opinion, includes the Beethoven second, the real backbone of the program. Here Lange disclosed himself an exquisite pastel painter, every shade and nuance being carefully brought out in tonal colors by the instrument placed at his disposal. The new conductor is an interpreter who respects the composer, never striving for personal effects but always desirous of bringing out the full message contained in the work. Lange does not have to resort to thunderous fortissimos nor to inaudible pianissimos to win his auditors, judging from the ovation tendered him at the conclusion of the symphony.

His complete musical baggage was further displayed in the Berlioz novelty, which served the conductor in disclosing a decisive beat, a fine sense of tonal balance, a colorist, a poet and above all, the thorough musician. In all candidness, we must confess that his reading of the Wagner masterpieces left us somewhat cold. It may be that Lange fearing to be called theatrical or temperamental, preferred a scholarly reading for the ending of his program to a sweeping climax.

BURTON PUPIL IN NEW YORK RECITAL

Clyde Keutzer, tenor, who is making his debut in recital at Town Hall, New York, on November 15, received his voice training under the tutelage of Arthur Burton, Chicago teacher and coach.

FLORENCE KASS'S ENGAGEMENTS

Florence Kass, mezzo soprano, was the soloist for the South Side Art Association at the Auditorium Hotel on October 25, in a memorial program for Lorado Taft, the American sculptor who recently passed away. Miss Kass was heard in two English and a German group, in which she met with the approval of a large audience. On November 22 she will give a program for the Alumni Association of the Convent of the Sacred Heart.

SAIDENBERG MAKES DEBUT WITH ORCHESTRA

Daniel Saidenberg, for several seasons principal cellist with the Chicago Symphony Orchestra, is now devoting most of his time to conducting and offering concerts. On November 3, under the auspices of the University College of Northwestern University he directed his Symphonetta in a program made up of compositions by Mozart and Haydn. Saidenberg is to make his debut as conductor with the Chicago City Opera Company, when he directs the Chicago premiere of Gershwin's ballet, American in Paris, on November 13.

ANNA GROFF-BRYANT STUDIO NOTES

Robert G. Macdonald, tenor, appeared as soloist with the Riverside Glee Club at Brookfield Community Center on November 6. Laura and Eugene Howardsen have offered duet programs for the Physicians' Fellowship Club, October 9; the Irving Park Catholic Women's Club, October 14 and the Bethesda Old Folks Home on November 1. Miss Howardsen sang for the Lake View Musical Society at the Three Arts Club opening meeting on October 26. Glenn Bennett, tenor, sang for the Park Ridge United P. T. A. the latter part of October and for the Arche Club on November 22. Richard Owen Welch was heard on programs of the Arche Club on October 23 and at the Windsor Park Women's Club on October 27. All are artist pupils of Anna Groff-Bryant

AMERICAN CONSERVATORY NOTES

Gail Kubik, graduate of the Conservatory, has been engaged as teacher of violin and theory at Dakota Wesleyan University, Mitchell, S. D. Herman Larson, tenor, is singing the title role in Robin Hood with the North Shore Players in the Orrington High School Auditorium, Evanston, Ill., on November 19. Helen Hamilton, former student of Rudolph Reuter, is teaching piano at Westminister College, Salt Lake City, Utah.

The American Conservatory will conduct a contest among its advanced composition students for a short orchestral work to be performed at the commencement concert in June. The judges are Hans Lange, the new associate conductor of the Chicago Symphony Orchestra; George Dasch and Herbert Butler.

Helen C. Smith, who received the Bachelor of music education degree last spring, is supervisor of public school music at Woodsfield, Ohio. Winifred Hohf, former student of voice department, has been engaged as teacher of singing at Muskingum College, New Concord, Ohio. Louis Alrutz, of the 1936 graduating class, is a supervisor of music in the public schools of Marion, Ill.

Conal O'C. Quirke Teaching in Washington and Richmond

RICHMOND, VA.—Conal O'C. Quirke has been holding vocal classes in both Washington, D. C., and in Richmond. A group of his pupils were well received when they appeared in recital in Barker Hall, Washington. The work of Elisabeth Holder Glass, contralto of Washington; Eleanor Pryde and Theresa Wharton, sopranos, and Alfred Alley, baritone, all of Richmond, and a brilliant young tenor from Georgia University, Josef Reed, were especially noteworthy. In the forthcoming performance of Audran's La Mascotte by the Newport-News Operatic Society, the leading roles of Bettina and Laurenzo will be taken by May Mitchell, soprano, and James McGregor. R. B.

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New York Concerts

(*Continued from page* 12)

Benditsky, cellist; Mischa Levitzki, pianist; and Nicholas Moldavan, violist.

All of the performers played with the superb ensemble. Detailed perfection of each work was manifested and the quintet for strings was an experience that will long be remembered by the hearers. Each artist acquitted himself magnificently and aroused spontaneous enthusiasm of a rapturous order. Interesting program notes have been written for this series by Irving Kolodin.

Eddy Brown and E. Robert Schmitz

Concluding their series of recitals devoted to the ten Beethoven violin and piano sonatas, Eddy Brown and E. Robert Schmitz, played the following works last Sunday night in Town Hall: G major (op. 30, No. 3); A major ("Kreutzer") (op. 47); G major (op. 96). The greatest popular appeal to the audience was probably exercised by the inimitable Kreutzer Sonata, which delighted by its brilliancy and melodious charm in the authoritative and well-proportioned reading of Messrs. Brown and Schmitz. The variations section and the high-spirited finale were particularly compelling. There was much interest also in the final work in the form, composed by Beethoven, that in G major (op. 96), which is less often performed but has many pages of high charm and originality.

In sum, this series of recitals offered an opportunity to students and music-lovers generally to review the Beethovenian literature in this field. The interpretations of the two performers contained many qualities that could be commended to younger artists for emulation in this difficult department of ensemble playing. A repetition of the concerts in other cities would doubtless be of value. The audience rewarded the artists with warm evidences of approval.

Yella Pessl and Suzanne Bloch Heard

Four ancient instruments—the harpsichord, the clavichord, the lute and the recorder—were featured in a recital of sixteenth, seventeenth and eighteenth century music by Yella Pessl and Suzanne Bloch on November 9, at the American Woman's Club, New York. The recital is the first of two sponsored by the music committee of The American Woman's Association, the second of which will feature instruments of the future.

Miss Pessl, who has been heard frequently in recital in this country and in Europe, played the harpsichord and the clavichord. Her harpsichord is said to be an exact copy of one used by Bach. Miss Bloch, daughter of Ernest Bloch, the composer, and a teacher and composer in her own right, was heard in selections on the lute and the recorder. Included in the program were three songs which Miss Bloch sang, accompanying herself on the lute.

Gorodetzky Joins Stringart Quartet

The Stringart Quartet announces the appointment of Jac Gorodetzky as first violinist of the organization because of the resignation of Leon Zawisza to join the Minneapolis Symphony Orchestra. The other members of the quartet remain as heretofore: Arthur Cohn, violin; Gabriel Braverman, viola; and Maurice Stad, cello. Mr. Gorodetzky has returned from a two-year stay in France where he won the first prize at the Paris Conservatoire.

Madrigal Society Musicale

Marguerite Potter, founder-president of the Madrigal Society, presented a program by young artists at the Great Northern Hotel, New York, on November 8. Mina Bender (Chase Studios) sang Pergolesi and Donizetti items well with Elizabeth Peyser at the piano. Norman Goldblatt, prize-winner, performed violin works by Lalo and Schubert; Mrs. M. Liebmann was the accompanist. Lauretta Carver, dramatic soprano, with Esta Pike at the piano, was heard in selections by Wagner, Mascagni and Lienormand; hers is a vocal organ of operatic promise. Floyd Worthington, baritone, an award winner in the past, sang songs by Verdi, Poldowski and Strauss, John Ahlstrand playing his accompaniments. Evelyn Wycoff was heard in songs by Grieg, Donaudy, Delibes and Watts, with Olive Wycoff at the piano.

Miss Potter read poems from her book, With Wings Outspread, which, with Miss Pike performing appropriate accompanying music on the piano, were a distinct feature of the program. An audience of good size, appreciably sympathetic, attended. F. W. R.

Boston Orchestra In Mahler Work

Das Lied von der Erde Performed with Maria Ranzow and Paul Althouse as Soloists

BOSTON.—The Boston Symphony Orchestra, led by Dr. Serge Koussevitzky, presented Das Lied von der Erde by Gustav Mahler in splendid fashion at the concerts of November 6 and 7. The orchestral performance was really a memorable experience and it may safely be hazarded that Dr. Koussevitzky's interpretation of the Mahler symphonic song cycle was about as close to ideal as an admirer of that music can imagine.

The orchestra was fortunate in having, as assisting contralto, Maria Ranzow, who was making her Boston debut at this time and who presented her part with exceptional artistry. Boston audiences are no more responsive to Mahler's music than others in America, as a rule, but when the final tones of Das Lied von der Erde had died away, the listeners here gave a heartfelt ovation to the performers, who included the tenor, Paul Althouse. The latter, a reliable artist, exhibited his customary virtues. The only other number on the program was Mozart's symphony in C (K. 338), delightfully played.

The symphony orchestra under Dr. Koussevitzky inaugurated its extra series of Tuesday afternoon concerts on November 3, when the program included the Roman Carnival Overture by Berlioz, Schubert's Unfinished Symphony and Beethoven's fifth symphony. During the present season this particular series of half a dozen programs, which regularly follows some ordered plan, will be devoted to music by the leading composers of the nineteenth century.

SOKOLOFF LEADS WPA PLAYERS

Nikolai Sokoloff, head of the Federal Music Project, appeared at the Boston Opera House as guest conductor of an augmented WPA Symphony Orchestra on November 1 before an audience of good size and cordial temper. Mr. Sokoloff, returning to his former habitat (he was for some years a member of the Boston Orchestra), featured on his program a number with Boston Associations—Charles Martin Loeffler's Pagan Poem, with the able assistance of Heinrich Gebhard, the pianist, who plays this work more authoritatively than anyone else. Mr. Sokoloff presented an admirable version of the work. He was not so fortunate, in the opinion of this reviewer, in the C minor symphony of Brahms, the presentation of which was over-stuffed and over-sentimentalized. The program also included music by Weber, Roemheld and Gliere.

OTHER MUSICAL EVENTS

The Metropolitan Singers, a New York organization directed by Roy Harlow, gave a concert in Jordan Hall on November 5, restricting their efforts almost entirely to a reportoire of light and popular numbers. The group made a favorable impression on the occasion of their first local appearance. The assisting artists included George Brown, cellist, Virginia Warren, soprano, and Walter Kidder, baritone.

Compositions by Walter Helfer were presented at a meeting of the Composers' Forum Laboratory (WPA) in Repertory Hall on November 5. The program included Appassionata for violin and piano; A Southern Serenade for string trio; Elegiac Sonata for piano; and string quartet in G. The performers were members of the Forum Quartet and of the Forum Trio. M. S.

Music Makers' Club to Meet at Mannes School

The newly organized Music Makers' Club will hold its first meeting at the David Mannes Music School, New York, on November 19. The club, under the direction of Edith Otis, is open to all young students at the school, and membership in the school includes membership in the club for any child interested in joining it. Nearly one hundred children have already enrolled as members. The club meets on the third Thursday of each month in the afternoon. The club members will make music for each other, playing in ensembles of various groupings.

Training in Artistic Poise Called Valuable Feature of Vocal Study

Albert Mahler, Tenor, Finds Opportunities for Public Appearance Important in Young Singer's Preparation

ALBERT MAHLER

Albert Mahler, young American tenor, was in St. Louis this past summer, where he was a member of the St. Louis Municipal Opera Company which presented its usual season of operetta. Mr. Mahler's roles included the masculine leads in The Three Musketeers, The Bohemian Girl, The Merry Widow, New Moon and the American premiere of Ivor Novello's One Glamorous Night, which was presented in London.

Mr. Mahler is a graduate of the Curtis Institute of Music with the Bachelor of Music degree. "From my own experience, and that of other artists trained at Curtis Institute," said Mr. Mahler, "I think this school offers ideal conditions to the aspiring musician. The greatest advantage, I feel, is that immediately upon graduation one may step into professional life as a performer who already has found his poise and assurance before audiences. This is due to the fact that the Curtis training provides for the student to appear on concert courses of schools, colleges and clubs in and around Philadelphia, and also over the radio on the regular Curtis broadcasts. The Philadelphia Grand Opera Company offered us invaluable opportunities for experience in small roles before we assumed leading parts.

"During my years at the institute I always had the feeling that we students were living in an atmosphere of friendly help and encouragement. All the faculty, whether one studies directly with them or not, seem to take an interest in one's progress.

"Another feature of a Curtis education which has proved a godsend to many is that if a graduate of the institute is faced with mastering an especially difficult musical task, he may return to Curtis and receive instruction and coaching there."

While he was a student at Curtis Institute Mr. Mahler studied voice first with Horatio Connell and later with Emilio De Gogorza. Wilhelm von Wymetal, Jr., was his instructor in operatic acting, and coaches with whom Mr. Mahler worked included Hageman, Pons, Levin, Goldovsky and Dagmar Rybner. Since his graduation Mr. Mahler has been studying in New York with Giacomo Monkowski.

Some of the engagements the tenor has fulfilled after completing his courses at the Curtis Institute are appearances in opera at the Hippodrome, New York, at the Lewisohn Stadium and at Robin Hood Dell in Philadelphia. With the Cleveland Orchestra, in their operatic productions, Mr. Mahler has sung eighteen times in two years, including performances of Carmen, Otello, Meistersinger, Fledermaus, and Tosca. He has twice been soloist with the York, Pa., Symphony Orchestra, and has given many recitals and broadcasts. Mr. Mahler is under the Arthur Judson management. He is to be soloist with the New York Philharmonic Orchestra this present season, on March 18, 19 and 21. M. L. S.

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Los Angeles Hails Kolisch Quartet; Resident Singers Appear in Traviata

Chamber Music Ensemble Wins High Tributes in Versatile Program—Federal Music Project Operatic Venture Presented Under Max Rabinoff

Los Angeles.—The greatest tribute an audience can pay, that of absolute and immobile silence during the performance, was accorded to the Kolisch String Quartet, which played in the Biltmore Ballroom October 30 to a large group. The breathless silence of the audience became tumultuous applause at the conclusion of each number, recalling the artists time and again to the stage.

The playing of the Kolisch Quartet in intonation, nuance and shading was as one delivering the composers' messages with the freedom of artistry and musicianship. Unhampered by notes, for they play their entire repertoire from memory, Messrs. Kolisch, Kuhner, Lehner and Heifetz contributed a memorable evening.

The program began with the Haydn Quartet in B flat (op. 76, No. 4), done with impeccable grace and a cheerful geniality. The *allegro* was equally happy, the *adagio* a model of peace and quietude, the *menuetto* contrived to be jolly without losing dignity, with a hint of flirtatious grace in its *trio*, while the *finale* was joyous in its gay lilt.

The Variations from Beethoven's Quartet in A (op. 18, No. 5) was virile, yet so perfectly turned as to avoid boisterousness. The Italian Serenade of Hugo Wolf was serenely graceful music of flowing periods, superficial in content despite masterly playing.

The climax was achieved in the final Brahms quartet in C minor (op. 51, No. 1). In the *allegro*, emotion stirred and in the beautiful *romance*, sung with ineffable tenderness. The *allegretto* held a hint of waywardness while the final *allegro* was of impassioned warmth. For encore, the four artists obliged with Schubert Variations.

Traviata Sung

A full house greeted the presentation of Verdi's La Traviata in the Philharmonic Auditorium on October 27, staged and directed by Max Rabinoff with the backing of the Federal Music Project. The production was of average value, thanks largely to the skillful conducting, and it had the advantage over former operatic ventures in having all the necessary instrumental players available, and a WPA chorus to reinforce the more experienced chorus principals and the cast.

The costumes were splendid and the settings adequate, if somewhat gaudy. It was evident that no expense had been spared, except for the omission of the traditional dinner service from the first act. The audience applauded everyone and everything with more enthusiasm than knowledge, even interrupting the soprano aria when it rested momentarily on a tonic chord.

It seems absurd for a government-sponsored opera to be given in Italian, especially as there were no Italian singers in the cast, and the result was a very bad Italian. Even a passable English translation would have given the singers words holding a meaning for them, instead of a mere string of unfamiliar syllables.

The musical direction of Alberto Conti held the show together at all times. He controlled his orchestra with a firm hand. The chorus really sang out, achieving a first-rate ensemble which reflected credit upon Aldo Franchetti as chorus master and Hal Crain as his assistant.

Rodolfo Hoyos, as the elder Germont, achieved the hit of the evening in his interpretation of Di Provenza, singing with resonant and powerful tone. He carried his role with the stage presence born of long experience.

Edis de Philippe, brought from the East for the occasion, made an attractive stage appearance as Violetta, and showed considerable promise. Her voice is lyric, of natural quality, and she worked hard in the effort to extract as much emotion as possible from the role, even to the extent of singing from the floor, Jeritza-like, in the fourth act. She omitted the coloratura cadenzas and high notes from Ah, fors' e lui, which was also transposed down. Her best work was in the last act.

Felix Knight sang Alfredo Germont in a pleasing light tenor of true intonation; he looked the part, but was stiff in his action. Ruth Terry Koechig, in her brief lines as Flora, showed a well handled voice of excellent timbre. Thomas Clarke sang the Marquis with assurance, while Mark Paden and Eugene Pearson were competent as the Doctor and the Baron. Elizabeth Klein and John Radic completed the cast.

The ballet, staged by Michio Ito, was vivacious, with interpolated music from La Forza del Destino. Since Verdi so often borrowed from his own music, it was not inappropriate to borrow from another of his operas for the occasion. R. D. S.

Rambling Around

Harold Hurlbut, teacher of voice, gave a musicale on October 25 at his studio in Hollywood. Guests of honor were Mrs. Edward Everett Horton and her son, Edward Everett Horton, screen actor. Erick Rhodes, RKO featured player sang a group of songs including Tonight, Lover, Tonight, from his new picture now in production. Others appearing were Nadine Connor, Peggy Gardner, artist on the Shell Chateau program, Neyneen Farrell, assistant teacher to Mr. Hurlbut, Ann Byerly, Del and Bud Porter, Loraine Fourness, Helen James, Lloyd Staples, Fleetwood Jefferson, Henry Norman and Gloria Hamilton.

* * *

Helen Bates Omeron, Hollywood voice teacher, has returned here after a concert tour in Oklahoma, Kansas and Wisconsin with Dr. Carl Omeron, tenor. Her artist pupil, George Harris Pitman, broadcast over radio station KNX November 1 on the park board program. Sirom Maugurian, mezzo-soprano, gave a concert October 18 at the Master Institute Hall, New York.

* * *

Lillian Backstrand Wilson, teacher of voice for twenty-one years at The University of Southern California at Los Angeles, is a native of California. Her study was with Percy Rector Stephens, Frantz Proschowski, Louis Graveure and Richard Hageman. Former pupils now doing professional work in California include Georgia Schropshire, supervisor of music, Alhambra, Calif. public schools; Pauline Mather Wells; Elizabeth Mottern; Benjamin Edwards, head of music department Fullerton, Calif. Junior College; Annina Mueller, mezzo-soprano; Hubert Head, church soloist; Joseph Sullivan, tenor soloist at the Los Angeles First Methodist Church; and Calvin Hendricks, winner of the Atwater Kent contest.

* * *

Frank Tattersall, English concert pianist, is now teaching in Hollywood, having recently arrived here from Seattle, Wash. Mr. Tattersall formerly lived in Toronto, Canada where he was examiner of piano playing at the Toronto College of Music. In addition to teaching he is organist of the Second Church of Christ, Scientist, of Los Angeles.

* * *

Verdi's Aida will be staged in the Los Angeles Shrine Auditorium on November 26 under the auspices of the Hollywood Grand Opera Association (W. Garrett Conant, president; Mme. Emma Loeffler de Zaruba, vice-president; and Maurice Frank, artistic director). Natale Carrossio will be the stage director, and James Guthrie the conductor. Solo roles are filled by Tandy MacKenzie, tenor; Eleanore Woodforde, soprano; Alfredo Gandolfi, baritone; Clemence Gifford, mezzo-soprano; Virginia Cardé, soprano; Aileen Carlyle, soprano. There will be an ensemble of 300 and an orchestra of fifty players.

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MARY TEITSWORTH BOYD,

soprano of Los Angeles, sang the title role of the opera Hazila under the direction of Roland Paul on October 27 at the Los Angeles Biltmore Theatre, for the Euterpe Opera Reading Club. She was soloist on October 18 at the Hollywood Bowl at the dedication of the new organ and will be soloist in December at the first Orpheus Club concert of this season. Mrs. Boyd is singing for the eleventh year as soloist at the Hollywood First Presbyterian Church. (Photo by Newberg.)

Victor Pranski, voice specialist of Hollywood, is the teacher of Barbara Bach who sang Aida with the Pasadena, Calif., Grand Opera Company. Another artist pupil, Nita Novin, sang opera arias on October 13 at the Wilshire Boulevard Temple. Former pupils of Mr. Pranski include Dennis King, baritone, who appeared in The Vagabond King and who studied with Mr. Pranski before singing in this opera; Nancy Gibbs, soprano, for many years with the Shuberts in light operas; Marguerite Stoenescu, mezzo-soprano; and John Lewis Meehan, tenor.

* * *

Raymond McFeeters, pianist and accompanist of Pasadena, appears in joint recitals with Mary Cowerd, soprano, the third week of November in California cities including Monterey, Santa Cruz, Salinas and Carmel. He plays a recital on November 13 for the Altadena, Calif. Women's Club and also appears in a joint recital November 12 at the San Fernando, Calif., Women's Club.

* * *

Russell Horton, tenor of Hollywood, made many singing appearances in October including the role of Franz Schubert in Lilac Time on October 2 for the Los Angeles Friday Morning Club; a concert on October 4 at Casa Manana, LaJolla, Calif.; guest soloist on October 11 under the direction of John Smallman at the Los Angeles First Congregational Church; on October 12 at the Redlands, Cailf., Contemporary Club; the role of Pinkerton in Madam Butterfly on October 18 at the Del Mar Club, Santa Monica, Calif.; an appearance October 22 at the Eagle Rock, Calif., Womens Club; in the tenor role of Hazila, October 27 with Roland Paul, director, at the Los Angeles Biltmore Theatre with the Euterpe Opera Reading Club; on October 31 at the Art Lore Club; and at a concert on November 13 at the Huntington Park, Calif. Women's Club. He appears in concert November 20 at the Pomona, Calif., Ebell Club.

* * *

Grace Bush, composer and recital artist of Los Angeles, on November 13 presented a lecture-recital, Humor and Philosophy in Music, before the Chicago Woman's Club; on November 15 is to give a concert of her compositions to be assisted by Mary Ann Kaufman Brown, soprano, and Robert Kynander, baritone, at the Musical Arts Club; on November 29 offers a lecture-recital, Great Hymn Writers and Their Hymns, at the Chicago Allerton Hotel.

* * *

A second annual MacDowell Radio Festival, sponsored by the MacDowell Colony League of Southern California, will be given January 23 to 30. A total of 600 radio stations in the United States have been appealed to by the committee in charge to give from five to thirty minutes between the above dates to the performance of MacDowell works. A year ago all local stations in Los Angeles gave their cooperation and the broadcasting is being extended very materially this year. The theme song for the 1935 festival was MacDowell's To A Wild Rose.

Mary Carr Moore, composer and teacher of Los Angeles, was responsible for the formation of the Southern California Manuscript Club which now has 168 members. On October 23 a program of her songs, piano and flute numbers was given for the Mu Phi Chapter of the Phi Beta Sorority, with the assistance of Carmen Lilywhite, lyric soprano, Elise Baxter, flutist, with the composer at the piano. On November 4 an opera lecture at Chapman College, Los Angeles, was offered; a recital of original compositions given by her pupils at Chapman College; November 5 at Chapman College recital hall a program of Mrs. Moore's works was given which later will be presented at a Behymer matinee at Barker Bros.; November 12 a concert of Mrs. Moore's works with Ida Gunnell, Elmer Brameland and a string quartet with piano was heard; and on November 13 a program at the Long Beach, Calif., Musical Club, by members of the club in her honor, with Rudolph Frank, violinist, as guest artist was presented. Mrs. Moore gives a talk on American music November 23 for the Pasadena, Calif., Monday Musical Club, and will be assisted by Ida Gunnell, soprano, in singing several American songs.

* * *

A musicale was given on October 31 by Mr. and Mrs. Carl D. Kinsey at their home in Hollywood. Three birthdays were celebrated, namely; Igor Gorin, baritone of MGM studios; Mary McCormic of opera and radio; and that of Mr. Kinsey. The participants included the Sylvain Noacks, Frank Forest, Arthur Rosenstein, Mary Smith, Edna Gunnar Peterson, Margaret Morris and Amelia Hull.

* * *

Eleanor Hazzard Peacock, voice specialist and lecturer of Hollywood, appeared on October 30 for the Long Beach, Calif., Ebell Club in a lecture titled Tone Pictures. She also gave this same lecture before the Women's University Club of Los Angeles.

* * *

Vernon Spencer, pianist, composer and teacher of Hollywood, located in California in 1911 and except for three recent years devoted to traveling extensively in Europe, he has been teaching. Mr. Spencer taught privately and was a member of the faculty of the Sterns Conservatory in Berlin prior to his coming to the United States and teaching for five years at the Nebraska Wesleyan University Conservatory. Since coming to California he was for a number of years a professor of music at the University of California at Los Angeles. His first teaching was done in Leipsic, Germany, during which time he had as his pupil Albert Coates, and then at the invitation of Dr. Florenz Ziegfeld, then president of the Chicago Musical College, he came to Chicago becoming music critic and editor of the Chicago Inter-Ocean and the Illinois Staats Zeitung for a period of years.

* * *

Wynne Davis, soprano of Hollywood, has been booked for a month's recital tour in Texas next March, under the management of Robert L. Hollinshead. She appeared as soloist on October 4 at the Los Angeles Exposition Park concert, and on October 20 gave a joint recital with Allan Lindquest at the Pasadena Calif., Shakespeare Club. Miss Davis gives a recital on November 15 at the Los Angeles Country Club.

* * *

Igor Gorin, baritone, under contract to Metro-Goldwyn-Mayer studios and who also appears weekly on the Hollywood Hotel nation-wide broadcast from Hollywood, is starting his concert season with a recital on November 19 for the Saturday Morning Music Club, Tucson, Ariz. He is being booked in western states by the L. E. Behymer office of Los Angeles under the personal direction of Wynn Rocamora.

* * *

Yvette Wilcox, pianist, an artist pupil of Abby de Avirett of Los Angeles, played a recital on November 1 at the Santa Barbara, Calif., School for Boys.

* * *

The Abas String Quartet of Southern California, plays an engagement on November 29 at Pasadena and a public concert on November 30 in Hollywood. The quartet is fulfilling engagements in the Northwest at the present time including appearances at universities, schools and in important cities. C. D. K.

Katherine Schwerin in Hollywood Recital

HOLLYWOOD.—Katherine Schwerin, soprano, an artist pupil of Bertha Vaughn, gave a recital on November 2 at Olga Steeb Music Hall assisted by Yvette Wilcox, pianist, of the Abby de Avirett Studios. Miss Schwerin's numbers included many classics of song literature with the final songs by American composers. The most important composition in this group was The Little Betrothed, by the Los Angeles composer, Elinor Remick Warren. At the conclusion of the printed program, The Virgin's Lullaby by Gregor was sung as an encore.

Miss Schwerin has been well taught and her voice has much beauty, but on account of little experience in public singing, her program lacked interpretative expression and emotion. Miss Wilcox's two groups of piano numbers were well played. She was cordially received by the large audience present. George Miller was an efficient accompanist for Miss Schwerin. C. D. K.

Ethelwyn Ziegler and Virginia Marvin in Joint Program

HOLLYWOOD.—The Sutro-Seyler Studio presented Ethelwyn Ziegler, composer-pianist, and Virginia Marvin, soprano, in a joint recital on November 2. A large audience was present. The program was opened by Elena Wagener, an eight-year-old child pianist, playing Beethoven's scherzo in C minor. Little Elena gave a good account of herself in this work. Miss Ziegler played brilliantly numbers by Bach, Chopin and Dohnanyi as her first group and afterwards appeared in two suites for piano composed by herself. The first of these, Calico Bush, was inspired by Rachel Field's novel, the movements being The Sea, Land, and The Festival. The first (The Sea) has a broad melodic line, the second (Land) is rhythmic and brilliant, while The Festival ends this suite forcefully. Miss Ziegler is not only a good pianist but her capabilities as a composer are outstanding. Her second original composition on this program was The Hours, also made up three movements titled Evening, Midnight, Daybreak.

Virginia Marvin appeared in three groups, the first including numbers by Sibella, Puccini and Delibes, with an encore following, Lady With a Fan, by Guy D'Hardelot. Miss Marvin is an attractive singer and captivated her audience. Her past experience on the light opera stage was clearly demonstrated in this program which was sung with ease and fluency. Hers is a light soprano with diction that is understandable at all times. Leslie Joliffe presided at the piano for Miss Marvin and furnished able accompaniments. C. D. K.

BERTHA VAUGHN,

voice teacher of Los Angeles, sponsors appearances of her pupils each month in recitals at the Olga Steeb Music Hall. The next will be on December 7 when Mary Reardon, soprano, will sing assisted by Oliver Reardon, pianist. Artist students of Mme. Vaughn appearing in concerts and recitals include Mary Teitsworth Boyd, soprano; Ruth Terry Koechig, mezzo-contralto; Florence Rubens, soprano; and Ruth Shaffner, soprano, now of New York.

Huehn Visits Tennessee

Julius Huehn, baritone of the Metropolitan Opera, gave a recital at Maryville College, Maryville, Tenn., on November 10.

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NEW YORK NOVEMBER 14, 1936 No. 2912

Style prognostication for the coming winter: musical modes will run largely to Bach, Beethoven, Brahms, and Wagner.

—o—

President Roosevelt, were he musical, would these days be humming the choral finale, Be Embraced, Ye Millions, from Beethoven's ninth symphony.

—o—

The "happy autumn fields" of music are yielding an abundant harvest hereabouts, and of high average in quality.

—o—

In recent radio broadcasts, the harp and the organ have given solo performances of jazz numbers. As well hear oratorio played on the banjo, or a Strauss tone poem on the harmonica.

—o—

There was much good orchestral music on the air during a recent Sunday, two of the broadcasts being from points as far from New York, as Los Angeles and Stockholm. Radio is making one family of all the music lovers in the world.

—o—

Two musical news items of staggering import were featured in the New York dailies recently: (1) a harmonica player was first, and a violinist second, in a Central Park instrumental contest; (2) local sound scientists determined that the chirp of the cricket is capable of reaching an octave higher in range than any soprano. Panic reigned in the tonal circles of the metropolis immediately after publishment of the foregoing facts.

—o—

Virtuoso Batonists

New York music-lovers and critics who attended the opening Philharmonic concert last week now can feel that a good deal of their curiosity has been satisfied regarding John Barbirolli, the new conductor.

Lay hearers and reviewers left Carnegie Hall feeling that they had listened to a musically and technically gifted leader, and that the next ten weeks of Philharmonic concerts would bring forth results of a nature in keeping with the high traditions of the organization.

As for Barbirolli, he should be greatly pleased at his success, for it was no easy matter to follow Toscanini in a city where he has become a supreme musical idol. The young English director made no attempt at personal exploitation, and certainly none at "new" readings. He illumined the scores with thoroughness and enthusiasm, and let them deliver their inherent messages.

There were those listeners who expected some sort of sensational exhibition on the part of Barbirolli, and they expressed their surprise that he gave no such display. Such concert-goers are of the kind that place the conductor above the composer; that look upon the former as a virtuoso rather than as an interpreter. The error is a natural one in a country where the rank and file of citizens are given to hero-worship, and are fed by the daily press with the belief that the individual has more "human interest" than the work in which he is engaged.

Of late years, as everyone knows, the virtuoso or prima donna conductors have developed a position and prominence which harm rather than help the cause of music. Perhaps Toscanini is to blame for that, but without any such design on his part. His artistic sincerity cannot be doubted, and his triumphal progress is certainly the result of his mastery of music and of the orchestra, and not of picturesque outward circumstances.

However, some of his colleagues of the baton do not realize that those qualities alone brought about his blazing "publicity," and that Toscanini made no personal effort to create or maintain it. Glamorous press stories and exploitations of personal adventures and eccentricities never will in themselves build up another Toscanini. His outstanding merit long antedated his popularity of recent years, and it is merit alone which has placed him at the top of the conductorial ranks. At all times he shunned newspaper interviews and publicizing of his doings away from the concerts or operas he led; and he refused to make platform or radio speeches, appear on jazz air programs, have himself photographed in undignified garb or surroundings.

Barbirolli has begun his New York career in a manner that pleases the best circles of our public and musicians, and they are happy that the Philharmonic directorate was wise enough to succeed Toscanini with a truly serious conductor who endeavors to give a real concert and not a show. In the end, the real musician always outlasts the flashy virtuoso in general esteem.

—o—

New Philharmonic Dispensation

The opening of the New York Philharmonic Orchestra season, incidentally, marked a definitely new stage in the history of this venerable institution.

Historians of the future will probably divide the past of the orchestra into various phases—the early one in which a few programs were given each year under a cooperative arrangement among the players, the coming of eminent leaders and the growth of the audience and the schedule, the first experiment in guest conductors, then the brief and brilliant Mahler regime, and the long and placid reign of Stransky.

After this they would probably place some such heading as The Golden Age, and then would come the giddy chronicle of the post-war years, with vast flowing of revenue, competition of baton figures from many countries. It was the period when conductors discovered new powers over audiences, when women auditors wept, kissed, swooned; and strong men became symphony-conscious. Most of all, the towering figure of Toscanini will be emblazoned on the scrolls, and it is more than likely that his musical necromancy will in time become one of the legends of music, as did Paganini's violin playing, or the keyboard exploits of Liszt and Rubinstein. But in the spring of 1936 the magician decided to lay down his baton.

The record would have to relate also that after a decade of tonal glories there were stringencies in the treasury, not only of this ensemble, but of many others and in the country as a whole. It was not the chief reason, but perhaps a contributing cause for the change that has now come about—the inauguration of a sort of transitional period in which there is a fairly large number of conductors, some composer-guests among them. The open mind as to new music, greater variety of program content, seem definitely to be stressed this season as they have not always been in the past.

Altogether, the present season, one of experiment, orientation and frank feeling of the way, offers not a little in the way of variety, novelty and contrast. The public will have to undergo a test on the question of whether it is the music or the conductor that attracts most strongly and lastingly. The answer to this question will be of utmost interest.

Modern Homes for Music

With the growth of favorable business outlook throughout the country, it is encouraging to see that there has been a resumption in the creation of new structures to house musical events. The national building program suffered a disastrous setback in the years following 1929, and projects for new auditoriums were in some cases shelved or materially delayed.

This autumn finds the upward trend again evident, with renovation of some older halls taking place and at least one new dedication of considerable moment. We refer to the inauguration of the sizeable new Municipal Auditorium in St. Louis, as a home for the symphony orchestra and other important musical programs in the Missouri city. With the first orchestral concert of 1936-7, this large and handsome edifice was recently opened with brilliant *éclat* under Vladimir Golschmann.

It is interesting to note that special efforts were made to secure as perfect acoustical conditions in this building as could be arranged. The stage was given a special setting with a "broken" ceiling, designed to focus and collect orchestral tones (a device said to have been suggested by Leopold Stokowski), and the results obtained by this means are described as most satisfactory.

Meanwhile, the Cincinnati Symphony Orchestra has moved its concerts again to historic Music Hall, which two decades ago was the center for the tonal activities in that city. This hall has undergone a thorough redecoration, so as to fit it for the more modern age of concert-giving. It is recalled by many who attended festivals there in the past that the acoustics of the old edifice are remarkably good. And the removal to a larger hall reveals a tendency for Cincinnati symphonic audiences to increase, as the orchestra has gained added prestige under Eugene Goossens.

Reports from Atlanta reveal that the Auditorium Armory in that city is to have a promised remodelling, and it is expected that it will then be more efficiently equipped to welcome the larger musical events (not excluding opera), to which the Georgia city has always extended a peculiarly warm Southern hospitality.

The splendid buildings which were opened in recent years in San Francisco (War Memorial Auditorium), Cleveland (Severance Hall), Omaha (Joslyn Memorial) and elsewhere, constitute some of the finest monuments to music in any country. One of the encouraging things about having such structures of which communities are proud is the fact that they draw to a city the bookings of enterprising impresarios. Without a suitable hall, the civic cultural life is seriously handicapped. As observers have declared, the new tendency is to provide events for larger and more democratic assemblages. Thus the builders of such American monuments are playing an important part in making possible the great musical audiences of the future.

—o—

"I Hear America Conducting"

Commenting on the fact that mainly foreign conductors head our major American orchestras, William J. Henderson writes in the New York Sun of November 7:

> Is it incontestable that no American has a gift for conducting?
>
> We should not like to believe that. It must be confessed that in music this country has not yet attained to the same level that it has in literature, painting and sculpture, but it would be difficult to determine exactly the reasons. One thing is certain, namely, that the development of native conductors will not be advanced by importation. It would probably be of immense benefit to the art if more young Americans were tried out as conductors of orchestras in the smaller towns in which they might earn permanent places and grow up with their bands and their publics.

There is no denying the value of the remedy suggested by Mr. Henderson, whose musical wisdom is based on over half a century of tonal observation in our land.

Precisely why Americans should be considered lacking in conductorial talent is something no intelligent person is able to understand. Of course, the premise is ridiculous. For many years our American musical performers and composers also suffered under such a general belief, but they have dissipated it brilliantly and permanently. Our young native conductors could do the same, if given proper opportunities and reasonable time.

It takes no supernatural prophet to foretell that a public awakening will come shortly in the matter and bring about the reform advocated by Mr. Henderson. America has just recently given overpowering evidence of the common sense of our people and their confidence in themselves and their powers.

VARIATIONS

By Leonard Liebling

Sometimes I wonder why we writers on music keep on scribbling and whether our combined publishments do any good at all, or merely fill space with printed words.

I am not alluding so much to reviewing of music and performers, as to general articles, essays, and books. The reviews, necessarily are the evils of the day on which they appear, and the forgotten stuff of the day after; but it is appalling how quickly the other kind of material fades and passes into oblivion, even when penned with best chosen words to express burning convictions.

To prove the point, turn back to the musical articles and books of several years ago. There is no more stale or unprofitable reading—no doubt because of the fact that the older music never changes, and the new music changes all the time.

Nothing has been written by the scribes in this century to add to our understanding of the static great music; and most of their issuances on the works of the moment, helped only to create more confusion regarding them. To stand still or to go ahead seems invested with equal danger for the unfortunates who have to discuss music in the daily, weekly, or monthly journals, or put their thoughts between book-covers.

During my recent twelve years as a critic on the New York American, doing daily reviews and contributing one leading article each week, I frequently was desperately at a loss to find a proper editorial subject, interesting not only to me, but also to the readers of the paper. Sometimes I mentioned my predicament to my critical confreres, and felt only partially consoled to hear that they were in a similar plight every seven days or so.

No doubt all of us had written ourselves out pretty well when it came to the eternal masters, and felt on unsafe ground when we approached the contemporary creations or speculated on those of the future.

Usually the problem was solved by expatiating on glamorous current performances or performers, dragging out historical reminiscences, leaning on some safe subject like æsthetics, or working up *Ersatz* enthusiasm over the relation between music and color.

Those topics aside, there were also a few other good old friends, like the opera or orchestral crises, the public adoration of prima donna conductors, and warnings to young persons regarding the musical profession, with its perils of overcrowding, failure, and lack of profitable financial return.

Of course, such topical matter has its value at the time it is put forth, and often the articles furnish useful comment and valuable advice; but expedient writing of that kind goes into the discard almost as quickly as the stuff in the general news columns.

My home desk is piled high with thirty-two books on music, published since last spring, and sent to me for review. I have cravenly put off reading them, even though I know that I must do so sooner or later, from the two volumes on bands to Tovey's Essays In Musical Analysis; from McSpadden's Light Opera And Musical Comedy, to R. Homburg's Legal Rights of Performing Artists, translated and addendumned by Maurice J. Speiser. The rest of the volumes treat of Russian music, Gluck, piano pedagogy, De Falla, music of the Bible, Mozart, opera, Chinese music, voice improvement, fugue, piano technic, Stravinsky, musical history, and Philip Hale's program annotations.

Why assimilate all that literature? Does it help in the essential understanding and enjoyment of music? I hope to know the answer before the end of the season.

* * *

It seems a more practical course for me to let the new books rest for a while, and concern myself with the publications of actual music, which also lies piled up to my ears.

To start with Walter Lang's Twelve Concert Studies for piano:

Etudes done in the style and idiom of today are no longer a rarity, and in fact, one might almost say that they have become more or less the rule. Few of the recent works in that form show any reversion to the older manner of construction and writing.

Lang's dozen examples have everything to satisfy modern demand in style, harmony and rhythm. Basically, the pieces offer exercises in scales, trills, broken figures, arpeggios, repetitions, double notes, and octaves, but interest is far from obvious, owing to the tricky rhythms and time-shifts in which the material moves. In No. 2, the metres are 13-8, 11-8, 4-4, 5-4, 9-8, etc. In No. 4, the changes are 4-4, 9-8, 8-8, 12-8. No. 9 stays in 7-6, No. 11 in 5-4. At no time does anything happen which the old-fashioned ear expects, and doubtless that should be the purpose of modern etudes.

Harmonically this composer is quite unconventional, and to decipher his combinations is a task in itself. Even good readers would find it a problem to go through Lang's music without frequent stops to set themselves right.

His technic is more *Klaviermässig* in the traditional sense than most other modern piano composers employ, but even so, these etudes call for virtuoso playing, as some of the directions are "very fast", "as lively as possible", "stormily animated", "impetuously", "wild and breathlessly", "exuberantly", and "with fire".

How successfully the etudes might register at concerts, is not easy to determine; for strictly study purposes they have decided value. (Gebrüder Hug & Co., Zurich and Leipzig.)

* * *

Then I face Five Lyric Tone Pictures and a sonata in E minor, both for piano, by Ion Aulay.

Celtic in atmosphere, purpose and effect, is this music by Aulay. One notes its native character even without the hint supplied by the ancient lettering on the cover pages, and the various bardic texts and titles.

The Tone Pictures are more direct and more quickly accessible than the sonata. They have simple themes, the treatment is open, and the harmonization not too chromatic—qualities tastefully in keeping with the folk-tune material employed as a basis by the composer. He has an especial knack for piano idiom, no involved finger-twisting being necessary to play the thirty-three pages of music. Music at Sunrise, Quasi Valse, Evocation, Intermezzo (Pastorale) and Canzona Mattinata (with a motto from Goethe's Faust Prologue) make up the set of pieces, all which have more than passing interest and are worthy of study and hearing.

The sonata (forty-nine pages) with connected movements, also is a "program" example, with The Death-Song of Oisin (out of Lyrica Celtica) quoted as a guide to the composer's intention. Again he draws upon folk-theme foundations, and achieves their development and embellishment without any puzzling complications. The lyrical sections are typically quaint, with some lovely harmonic coloring. A larger technical grasp and deeper dramatic instinct are required for the playing of the sonata than for the Tone Pictures.

Aulay is evidently conversant with the musical language of our day but utilizes it only sparingly, which is a tactful observance in works with ancient implications. (J. and W. Chester, Ltd., London.)

* * *

Operatic Masterpieces, for piano, are adapted and edited by busy Leopold Godowsky, constant producer of material for concert and teaching purposes.

The masterful Godowsky says in his preface: "Unfortunately, piano scores of operas are not idiomatic of the instrument. It was, therefore, my purpose to transcribe these selections in a way to make them sound as if they had been written originally for the pianoforte. . . . I deem it my privilege to present this series—a collection of excerpts from standard operas—for the use of budding pianists with the prime object of widening their horizon."

Godowsky adds also: "As in all transcriptions of a creative character, I had to avail myself of harmonic, contrapuntal, and constructive devices of my own, whenever I found them indispensable to the furtherance of the idiom of the pianoforte. . . . However, the melodies were left intact."

There, in a nutshell, are the answers to the arguments which super-purists might advance against the Godowsky methods in this series which is to be continued beyond the present Tannhäuser, Carmen, Faust and Trovatore.

Varying in difficulty, none of the four *potpourris* requires virtuoso skill. (Liszt, Raff, Leschetizky and others have attended to concert use of operatic airs.)

The best review of these issues comes from Paul Howard, a noted Godowsky disciple of Adelaide, South Australia, who writes to me: "Any sensible person must see the point of the 'Operatic Masterpieces.' They are offered for the growing pianist and the man or woman in mid-life, the moderate player who would like to finger out on the piano the melodies he has learned to love in the theatre, and with these beautifully worked out little settings can do so, and be lured on to take a greater interest in the piano. If the production of these books is a condescension, it is certainly a very kind, graceful, and beneficent condescension to the lowly."

The four books bear richly-colored cover-pictures of well-known scenes from the operas, and also have inside illustrations, together with libretto stories and biographical-historical notes. Paul Bekker, noted New York critic (Staats-Zeitung) has in each volume, a tribute to Godowsky and his art. That editor supplies them with his usual full expressional marks and resourceful fingerings. (Simon & Schuster, New York.)

Hardly less indefatigable than Godowsky is Albert Wier, who reaps rich royalties from dozens of useful music collections bunching the works of the older masters. One of his late editions is The Days of Joachim and Hellmesberger (The Violinist's Music Shelf) for violin and piano, with selections and editing by Wier.

The period covered by this volume extends from 1821 to 1834, and the buyer's harvest nets forty compositions, in separate parts for the soloist and accompanist.

Again worthy composers are summoned by Mr. Wier from undeserved obscurity, some of them being Bargiel, Hauser, Jadassohn, Joachim, Laub, Raff, and Zarzycki. Of the abiding favorites, there are Brahms, Franck, Lalo, Smetana, Johann Strauss, and Stephen Foster. The cover page is colorfully attractive; the violin parts have fastidiously devised fingerings.

This is the fifth book of the string Shelf, the previous ones embracing the years from 1620 to 1820. (Harcourt, Brace, & Co., New York.)

* * *

I had real pleasure in trying over Two Waltzes by Waldteufel, in concert paraphrase for the piano, by Michael Zadora.

It is strange, that the many piano transcriptions of the Strauss Waltzes, have not sooner suggested similar treatment for the famous *drei-Viertel-Takt* compositions by Emil Waldteufel. Mr. Zadora hit upon a happy idea with his keyboard amplifications for the German-French dance writer's Très Jolie and Les Sirènes, two of his most charming waltzes.

The Zadora fantasies are rather free, but nevertheless do not bury the lovely melodies under an avalanche of embroidery. He prefers the open treatment, in fact, and keeps the technical difficulties within reasonable limits. (These transcriptions are related to Tausig rather than to Schulz-Evler or Godowsky.) Zadora has an amiable harmonic scheme, and his piano idiom is as accessible as that of Moszkowski. More such attractive material would be welcome from Mr. Zadora's light hand. (G. Schirmer, Inc., New York.)

* * *

Well, the courtesy of *confrères* leads me into at least one book review, Standard History of Music, by James Francis Cooke.

First published in 1910 and since then widely used, the present edition of Mr. Cooke's work (he is editor of The Etude) has been thoroughly revised by him and brought completely up to date, with mention of such personages of the moment as Kurt Weill, Aaron Copland, George Gershwin, Victor Kolar, Vladimir Horowitz, Dalies Frantz, Lily Pons, Nino Martini and Yehudi Menuhin.

Mr. Cooke devotes his pages to lessons for beginners in the study of musical history, but also expands his materials to help teachers, lay music lovers and tonal clubs. All phases are covered tersely, but with the necessary facts and dates. Test questions close each chapter. There are numerous pictures, a map of musical Europe, and tables tracing the development of music and its synchronized events in general history. American composers and performers are treated with generous space. Especially valuable chapters are the final two, setting forth how to organize and conduct a musical club for young folks. Mr. Cooke writes with a practiced, clear, and graceful pen. (Theodore Presser Co., of Philadelphia.)

* * *

Our refined commander of proof sheets made me say last week that Dow's drug establishment in Cincinnati was doing musical "boasting" by giving away symphony tickets as a prize in a limerick contest. What I wrote, was "boosting", and that is something else again.

* * *

Felix Salmond is fiery in his admiration of a new Sonata for cello and piano, by the American, Samuel Barber.

* * *

Mrs. Josef Hofmann wonders whether her husband's piece for piano and orchestra, Chromatikon, is likely to be barred in Germany on the ground that the Nazis might suspect the real title to be Chromatikohn.

During a Philharmonic concert intermission last week, I spied Lawrence Gilman deeply absorbed in reading a small booklet. Silently stealing on tip-toe, I peeked over his shoulder to see if it was a proper book for one so erudite. Imagine my astonishment to discover he was raptly perusing the program notes he had written himself.

* * *

Leopold Godowsky was asked to go to a concert by a brother composer. "I think you will enjoy it, for my last composition is being performed."

"Your last one," murmured Lep, "Certainly I'll come, if you will assure me that you mean what you say."

* * *

Paul Pisk, the Viennese musicologist, composer, pianist, etc., and also more etc., arrived in New York City last week. Although Paul speaks extraordinarily good English, he gets mixed up occasionally.

When a friend asked him for lunch one day, Paul said, "Just a minute, please. I will see my disappointment book."

* * *

D' you know, my children, there are really people who don't want to be in the movies? Werner Janssen is the newest backslider. He actually refused to sign a contract to write the music for two prospective films offered him because of the success of his recent picture score. Evidently though The General Dies at Dawn, Werner Dies for New York.

* * *

Dear Mr. Snooper:

I hope you won't mind my asking your advice. My boy friend told me to write to you as he is a violinist and as I am rather upset over my career he thought you might tell me what would be the best thing to do.

You see I have been studying tap-dancing with a lady in West New York for the past two years for I want to get on Broadway at a night club or in a show. My family don't like me doing this but it has been my ambition to make something of myself and rise above my parents. So I'm waiting in a restaurant to get the money for my lessons and shoes. Of course it's hard on the feet waiting for five hours every day and taking my lessons and practicing. I have to practice at a friend's house who waits at the same place so I won't get caught in my ambition by my family. But I don't mind all the work and everything because I know I'll be big some day like Ginger Rogers. My hair is almost her color only more brown and I always wear it like her. The last picture Ginger Rogers was in I saw four times and I almost can do some of her steps nearly like her.

But what I want to know is, should I still study tap-dancing or is it old fashioned now? You see last week my boy friend bought tickets for that show at the Metropolitan Opera House they call the Monte Carlo Ballet Russe. Till I went to that show I thought Ginger Rogers was tops, but those girls did simply grand things standing up on their toes and jumping up in the air and all. And I think maybe tap-dancing is old fashioned and if it is, please tell me. There were lots of people there and the girls in the show got lots of hand-claps and I think maybe I'm wrong to keep studying tap-dancing.

Shouldn't I get a new teacher who can show me how to do steps and routines like the girls in the show my friend took me to? I'm not mad at my teacher and she's been in show business and was in the Follies with Ziegfeld three times. She teaches swell and she says I'm getting good. But do you think she is old fashioned now? I want to be in style.

Please excuse this long letter.

Sincerely, Rose ——

Dear Rose:

Styles in dancing, my dear, are like hats. They may not change every six months but somebody thinks up some new contortion at least once a year. What these girls can do with two legs, two arms and a torso beats the proverbial cruller. By the time you got your toes calloused enough for ballet dancing all the best *premieres danseuses* would be pirouetting on their noses.

Personally, I fall for the girls who jig.

SIMON SNOOPER.

* * *

Louise B. Dyer, who makes tireless researches in archaic music for publication by the Lyre Bird Press which she sponsors in Europe, is visiting America. Last week she was honored by the House of G. Schirmer, Inc., and told a select and erudite audience all about her exhumations in France of Francois Couperin's brain children and the off-spring of other famous composers of that era.

Georges Barrere, assisted by two charming young flutists, played entrancing melodies of the past and Olive Dyer, a dainty damosel, sang songs of bewigged days. Mrs. Dyer talked about the music she has unearthed with facility and authority. The audience which included Olin Downes, Carl Deis, Richard Aldrich, Carl Engel, Germaine. Schnitzer, Mr. and Mrs. Gustave Reese, and other people of like intelligence were intensely interested. As usual, I went to sleep in the fireplace. The flute is so lulling to my nerves.

Foreign News in Brief

Composer as Critic

PARIS.—Georges Auric, French composer, has been appointed to the post of music critic on Paris-Soir, replacing P. O. Ferroud, who was killed in an automobile accident this summer. I. S.

Prexy Pierné

PARIS.—The board of directors of the Society of Authors, Composers and Publishers of Music here has, by unanimous vote, made Gabriel Pierné, member of the Institute, honorary president of the society. I. S.

Bordeaux Opera Season Starts

BORDEAUX.—The Grand-Theatre opened its operatic season with Herodiade, Manon and Faust. André Burdino, in the role of Des Grieux (Manon) won an outstanding success. Hermine Gatti in the title role also won ovations. I. S.

Schipa in Films

ROME.—Before leaving for New York, Tito Schipa appeared in an Italian film, Canto d'Addio (directed by Guido Brigone in Rome) in which the Italian actress Paola Borboni also was featured. S. S.

Martinu Premiere

BRÜNN.—The premiere of a new opera by Bohuslav Martinu, Czech composer, was recently given at the Opera here. The work bears the title Theater vor dem Tore. The score is based on the old commedia dell 'arte, and the plot has to do with the appearance of a traveling company before the gates of a city in the olden days. The score echoes classic composers, employing a version of *recitativo secco*, but relies much on counterpoint and has also some folk ingredients. The story is a semi-humorous one, the characters including Pierrot, Columbine and various villagers. The reception was a favorable one. G. R.

Novelties for Prague

PRAGUE.—The Prague German Theatre has scheduled for the coming season several novelties, among them being Adam's King for a Day, Fidelio Finke's Die Jacobsfahrt, the Respighi revision of Monteverdi's Orfeo, Otakar Ostrcil's Hansen's Kinder, Baumgartner's Rossini in Naples, Smetana's The Kiss, Strauss' Ariadne auf Naxos, as well as restorations of Kienzl's Der Evangelimann, Wolf-Ferrari's Die Neugierige Frauen, La Gioconda, Aida, Parsifal, and other standard works. A. C.

Augusteo Season Opens

ROME.—The Augusteo season opened in the renovated and newly arranged Adriano Theatre with a performance of Natale by the priest-composer Perosi. Bernardino Molinari directed. S. S.

"All right, all right, I'll play it once more. But why you're so crazy about Jolly Farmers I can't see."

Robert Casadesus Here for American Itinerary

Robert Casadesus, French pianist, who made his American debut two seasons ago, returned on November 9 on the SS. Normandie for an extensive tour. His first engagement is in St. Louis on November 17. On the 19th he plays in Lexington, Ky., and on the 23rd in Chambersburg, Pa. On November 26, 27 and 29 he is to be heard as soloist with the New York Philharmonic Orchestra in Carnegie Hall, New York. Two other New York appearances are scheduled in Town Hall—on December 14, in a recital for the benefit of the Beethoven Association, and on January 10 in his own recital. Other engagements include Pittsburgh, Toronto, Norfolk, Princeton, Scranton, and Hamilton, Ont. Mr. Casadesus is accompanied by his wife, Gaby, who is also a pianist.

Robeson Completes Second Film in London

LONDON.—Paul Robeson, Negro baritone, now in England, has finished another moving picture, The Song of Freedom. The story is said to deal with a colored stevedore who always sings at his work. His voice is heard by an impresario, who persuades him to submit to training. Eventually he becomes an opera star. With the money he earns he goes to an island off the West Coast of Africa, of which he is king by virtue of descent, and takes to his people the advantages of civilization. His fight against witchcraft adds to the excitement. The songs of the picture include Lonely Road, Sleepy River, Stepping Stones and the title number.

In a recent interview in the London News Chronicle, the singer said that he does not believe character films degrading to Negroes, any more than John Synge's folk plays belittle the Irish, or Sinclair Lewis' stories the American scene.

He is attracted by the screen, he says, because he believes it affords a more intimate touch with the people than any other means of popular entertainment. The Negro artist, who has confined most of his recent activities to England, expects to return to the United States in the spring for a radio series.

K. W.

OBITUARY

Charles Sanford Terry

LONDON.—Charles Sanford Terry, first Professor of History at Aberdeen University, died recently at his home near there. He was seventy-two years old, an authority on Scottish history and a world-renowned authority on Bach. Between 1915 and 1921 he published three volumes of Bach chorales, and also wrote books on the biography and works of the great German master and others of his family, including treatises on the choral music and orchestra scores. W. E.

Nicolai Schifferblatt

TOKYO, JAPAN.—Nicolai Schifferblatt, Russian musician, died suddenly at his home here on September 14. He was forty-nine years of age, and is survived by his widow. At the time of his death he was conductor of the JOAK Radio Orchestra, and deputy conductor of the New Symphony Orchestra. In Japan he was noted as a violinist also.

Mr. Schifferblatt was a pupil of Leopold Auer in Petrograd, and later was for a time conductor of the Petrograd Opera Orchestra. In 1929 he came to Japan and was connected with extensive musical activities as conductor, soloist and teacher. I. J. F.

Alphonse Mustel

PARIS.—Alphonse Mustel, inventor, virtuoso, composer, and *homme d'affaires*, died here at the age of sixty-three. His effort as inventor and manufacturer of instruments was devoted mainly to perfecting the organ, celesta and the mechanism of the piano. As a virtuoso, he was heard extensively in France and certain foreign countries, including command appearances before the Sultan of Turkey, the Czar of Russia and the Emperor of Germany. R. P.

Westell Gordon

LONDON.—Westell Gordon, tenor, composer, cellist and organist, known in America as a concert artist and as a soloist under Major Edward J. Bowes at the Capitol Theatre, New York, died here on October 4. Mr. Gordon made several tours of the world with his sister, Nina Gordon, soprano, pianist and impersonator. In 1925 he came to the United States and made his debut in New York at Town Hall. He toured there and in Canada, and joined Major Bowes' forces the following year, remaining with him until 1932.

William C. Perry

BANNING, CAL.—William C. Perry, musical director of the NBC Studios in New York, formerly director of many Broadway productions, died on October 30 at the Banning Sanitarium. He was forty years old and leaves his widow and a daughter. W. B.

Hope Morgan

TORONTO.—Hope Morgan, Canadian opera singer, died at her home here on October 30 at the age of seventy-four. Miss Morgan's first concert was in Toronto in 1900. She began a teaching career in 1906, but continued to appear in concert. S. P.

Sam A. Perry

HOLLYWOOD, CAL.—Sam A Perry, fifty-two, musical director for Universal Pictures Corporation since 1928, died on November 1. Mr. Perry composed music for the films All Quiet on the Western Front, The Phantom of the Opera and others. Born in Austria, Mr. Perry held a degree of Artist of the Royal Academy of Music at Vienna. L. T.

Musicales

Ann Turner Appears

An interesting recital was given in a Steinway Hall studio, New York, on November 1 by Ann Turner, soprano and artist-pupil of Florence Turner Maley. The program consisted of the Spanish folk song Carmela; Schubert's Die Post; Puccini's Un Bel Di; Mrs. Turner-Maley's Long and Long Ago (composer at the piano), Coates' I Heard You Singing; Rachmaninoff's The Answer; a group of popular songs arranged by Miss Turner, and Lullaby for a Sweet Pest, a very clever song by Russel Wragg (composer at the piano). Mr. Wragg also contributed two of his own piano compositions, written in the modern style. Miss Turner possesses a voice of pleasing quality and ample power and an ingratiating personality. In her interpretations she enters into the spirit of the texts and holds the attention of the listeners by the intimate manner in which she communicates them. The response of the numerous audience present was most cordial and elicited several encores. Mildred Brown gave excellent support at the piano.

G. F. B.

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Studio Club Hears Leonard Stocker

The Studio Club, affiliated with the Y. W. C. A. of New York City, held a large and attentive audience November 4, on the occasion of Leonard Stocker's song recital. Beginning with well sung arias in Italian by Mozart and Gluck, he followed with little known songs by Weingartner and Szulc. His perfect articulation in German of the romantic songs and his warmth of expression, pleased his listeners. The barcarolle (La Giaconda) was added. Three Russian songs were finely done, and of a final group of songs by American composers, The West Wind by Arthur William Wolf was most interesting; it was a first performance, and a successful one. Sarah Knight performed sympathetic accompaniments. F. W. R.

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Maria Safonoff and Julia M. Gilli in Joint List

Maria Safonoff, pianist, and Julia M. Gilli, soprano, gave a recital at the New York home of Mrs. John B. MacMahon on October 25. The program included piano music by Rameau, Liszt, MacDowell, Glinka, Pasquini; the songs were by Schubert, Handel, Chopin, Glinka, Gretchaninoff, Rimsky-Korsakoff and Bruneau. B. S.

I SEE THAT

The David Mannes Music School (Westchester Branch, New Rochelle), announces through the director, Ralph Wolfe, that the scholarship in piano, offered to the students of the New Rochelle schools, has been awarded to Allan Belknap, of the Robert Leonard Junior High School.

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Grete Stueckgold appeared with the Cleveland Orchestra in the role of Elisabeth in Tannhäuser in that city on October 30 and 31.

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Claude Lapham and Burton Crane gave a musicale at their new Japanese Studio of Music in New York on November 3 on the occasion of the Emperor Meiji's birthday.

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A program of songs by Mana-Zucca was given by Frances Sebel, soprano, on November 8, sponsored by Sigma Alpha Iota and taking place at the national headquarters in New York. Mana-Zucca is a national honorary member of Sigma Alpha Iota, and Miss Sebel an honorary member. The composer was at the piano.

* * *

Gertrude Kappel, soprano, is due to arrive in New York on November 20 and open her concert season as soloist in the Bagby Musicales at the Waldorf-Astoria, New York, on November 23. The following week she goes to Cleveland to sing the role of Strauss' Elektra with the Cleveland Orchestra, conducted by Artur Rodzinski. She sings the same role with the New York Philharmonic Orchestra in New York again under Mr. Rodzinski's direction on March 18, 19 and 21.

Britt Leads Bach Concert at New School

The second in the series of six all-Bach concerts being given under Federal Music Project auspices at the New School for Social Research was conducted by Horace Britt, on November 6. This was a wholly delightful program enlisting the Bach Concert Orchestra, Remo Bolognini, violin; Ralph Kirkpatrick, harpsichord; Georges Barrere, flute; and Michel Nazzi, oboe. The list was one to please epicures, including as it did the concerto in D minor for violin, oboe and string orchestra, with harpsichord; concerto in E major for harpsichord and string orchestra; the prelude to the secular cantata, Non sa che sia dolore; the charming polonaise and badinerie from the suite in B minor, for flute, orchestra and harpsichord; and the concerto in D major for harpsichord, flute, violin and string orchestra.

There are few concerts equal to this one in the high quality of the works and the performances contributed by expert virtuosi. Particularly Messrs. Barrere and Kirkpatrick contributed a valiant share to the proceedings, and the conducting of Mr. Britt disclosed musicianship of notable order, as well as ability to secure the spontaneous response of the ensemble in works that offer notable difficulties in rhythmic and contrapuntal accord. The audience was of capacity size and recalled the artists repeatedly in a mood of contagious enthusiasm.

R. K.

* * *

Pascarella Trio Concert

The Pascarella Trio offered a concert of chamber music at Master Institute Hall on November 5. Selections on the program were Beethoven's trio (op. 11), Canti della Schiavitú by Enrico Parrino, and Schumann's trio (op. 63). Enzo Pascarella is violinist of the ensemble, Caesar Pascarella is the cellist; and Carlo Pascarella presides at the piano.

The interpretation of the Beethoven trio was indicative of the excellent unity which characterizes the work of this group. The Parrino number was played with finesse and is a composition of interesting arrangement, being divided into three movements: a. Negro Vessel, b. Slave's Dream, and c. Hindu's Dance. The Schumann opus was a delight to the lovers of this composer's melodic music. Individually and as a group the Pascarellas distinguished themselves as accomplished instrumentalists and erudite musicians who are doing much to popularize and promote the lovely scores penned for chamber groups. The audience filled the auditorium and its hearty applause brought the Trio back to the stage to add two of their own tonal writings—music of charm and individuality. J. S.

Guiomar Novaes is to play in Dallas, Tex., on November 27 for the Music Teachers' Association of that city.

* * *

Marie Curtis, soprano, and Llewellyn Roberts, baritone, gave a joint recital at The Barbizon, October 27. The accompanists were Beatrice Whitlatch for Miss Curtis and Grace Roberts for Mr. Roberts.

* * *

Jane Cameron sang on a coast-to-Coast hook-up over WJZ on November 9.

* * *

Katherine Ruth Heyman gave the first of three conferences on The Power of Sound at the Alexander residence, New York, on November 5.

* * *

Louise Gerard-Thiers presented Anne Mundy, pianist, at a musicale in her New York studio on November 1.

* * *

Rosalie Heller Klein has organized the Hyperion Society, giving a recital at Hyperion House, New York, November 5. Henry Steigner, Musette Trulock and Helen M. Olmsted are also officers of the newly formed organization.

* * *

Baroness von Klenner, president, opened the November 5 meeting of the National Opera Club at the Waldorf-Astoria Hotel, New York, with remarks on Favorite Operas. Leila Troland Gardner gave a talk, and Gena Branscombe presented artists who sang her songs. Hon. Joseph V. McKee, national co-ordinator of Music Publishing, was the guest of honor.

* * *

Sylvia Grazzini, soprano, was assisting artist at a recent concert of the New York Civic Orchestra (Eugene Plotnikoff, conductor) at the American Museum of Natural History, New York. Miss Grazzini sang the Bell Song from Delibes' Lakme.

* * *

Gilbert Ross, violinist, and Irene Jacobi, pianist, played the sonata for violin and piano by Ross Lee Finney in a program of this composer's works presented by the WPA Federal Music Project in New York on November 4.

* * *

Alglala, American Indian opera by Francesco DeLeone, was presented on November 6 at the Goodyear Theatre, Akron, O., under the direction of the composer. A chorus of 125 and a large orchestra supported the principals.

* * *

Annunciata Garrotto was Cio-Cio-San for the third time in less than a month at the New York Hippodrome on Election Day. Playing opposite her was her husband, Lawrence Power, as Pinkerton. The following Friday Miss Garrotto sang Violetta in La Traviata. She also appeared in La Boheme. Mr. Power has recently been heard at the Hippodrome in Madam Butterfly, Lucia, Boheme and Tosca.

* * *

Ronald Murat recently presented a pupils' recital at the Haddam (Conn.) Congregational Church. A string ensemble of over twenty players was featured in a serenade by Mozart.

* * *

Rose Raymond, pianist, appeared in a program at the Knox School, Cooperstown, N. Y., October 16.

* * *

Josephine Forsyth's song, Kentucky For Me, was broadcast early in the fall by Angelo Vitale and his Great Lakes Exposition Band from Cleveland on a coast to coast CBS hook-up.

* * *

Among Erno Valasek's early bookings, when he returns from Europe in late November will be an appearance at the Westover School, Middlebury, Conn., on December 1. Later he is appearing as soloist with the Montreal Symphony Orchestra and the Cleveland Orchestra.

* * *

Margaret Halstead, soprano of the Metropolitan Opera Company, has been engaged to appear as soloist with the University Glee Club (Berrick Schloss, conductor) in Providence, R. I., on December 11.

* * *

Carola Goya appears in her program of Spanish dances at Roanoke, Va., on November 30.

* * *

The ensemble of Kneisel-Alden-Turner, violin, piano, and cello, appeared in Fremont, Neb., on October 27, under the auspices of the Community Concerts Association of that town. On the next three consecutive days the instrumentalists played in Hastings, Neb., Scottsbluff, Neb., and Casper, Wyo.

* * *

Malcolm and Godden, duo-pianists, are to perform one of their two-piano recitals at Beloit, Wis., on December 9. This engagement for the artists will be in conjunction with other appearances for them in Michigan.

* * *

Anna Lampkin has returned to New York following two years touring in the Orient with her son, Joseph Lampkin, violinist.

* * *

Amy Ellerman, contralto, made her first appearance of the current season for the Dickens Fellowship, at the Women's University Club, New York, with Gene Schiller at the piano. October 25, Miss Ellerman was guest soloist at Riverside Church, in Elijah, directed by Harold Vincent Milligan.

* * *

Berta Gerster-Gardini is holding a voice forum for singers and speakers at her New York studios every Saturday afternoon. Various subjects are discussed .

New York Concert Announcements

(M) Morning; (A) Afternoon; (E) Evening

Saturday, November 14

Mischa Elman, violinist, Carnegie Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (E)
Mischa Meller, pianist, Town Hall (A)
Lucy Lowe, American Popular Songs in Period Costume, Town Hall (E)

Sunday, November 15

Philharmonic-Symphony Society, Carnegie Hall (A)
Lanny Ross, tenor, Town Hall (A)
New Friends of Music (Budapest String Quartet and Four Trombones), Town Hall, 5:30 p. m.
Clyde Keutzer, tenor, Town Hall (E)
Leila Bederkhan, dancer, Guild Theatre (E)

Monday, November 16

National Orchestral Association, Carnegie Hall (E)
Charlotte Symons, soprano, Town Hall (A)
Beethoven Association, Town Hall (E)
Edwin Grasse, violinist, Steinway Hall (E)

Tuesday, November 17

Maria Carreras, pianist, Town Hall (A)
Roman Totenberg, violinist, Town Hall (E)

Wednesday, November 18

Philharmonic-Symphonic Society, Carnegie Hall (E)
Alice Mock, soprano, and Herbert Carrick, pianist, Town Hall (A)
Isabelle French, soprano, Town Hall (E)

Thursday, November 19

Frederick Buldrini, violinist, Town Hall (A)
Boston Symphony Orchestra, Carnegie Hall (E)

Friday, November 20

Philharmonic-Symphony Society, Carnegie Hall (A)
Willard MacGregor, pianist, Town Hall (E)
Blanche Winogron, pianist, Steinway Hall (E)

Saturday, November 21

Boston Symphony Orchestra, Carnegie Hall (A)
Freiheit Singing Society, Carnegie Hall (E)
Gerald Tracy, pianist, Town Hall (A)
Povla Frijsh, soprano, Town Hall (E)

Sunday, November 22

Philharmonic-Symphony Society, Carnegie Hall (A)
Eugenia Buxton, pianist, Town Hall (A)
New Friends of Music (Budapest String Quartet, Florence Easton), Town Hall (A—5:30 p.m.)
David Brynley and Norman Notley, duet recital, Town Hall (E)

Monday, November 23

Philharmonic Pension Fund Concert, Carnegie Hall (E)
Douglas Beattie, bass-baritone, Town Hall (E)

Tuesday, November 24

Philadelphia Orchestra, Carnegie Hall (E)
Klara Kwartin, soprano, Town Hall (E)

Wednesday, November 25

Eva Lynne Booth, pianist, Town Hall (E)

Thursday, November 26

Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, November 27

Philharmonic-Symphony Society, Carnegie Hall (A)
Ania Dorfmann, pianist, Town Hall (E)

Saturday, November 28

Jan Smeterlin, pianist, Town Hall (A)
Alice Tully, soprano, Town Hall (E)

Sunday, November 29

Philharmonic-Symphony Society, Carnegie Hall (A)
Webster Aitken, pianist, Town Hall (E)
New Friends of Music, Town Hall (Kolisch Quartet, Emanuel Feuermann)) (A—5:30 p.m.)
Moriz Rosenthal, pianist, Town Hall (E)
Lillian May Robertson, soprano, Steinway Hall (E)

Monday, November 30

Walter Mills, baritone, Town Hall (A)
Albert Spalding, violinist, Carnegie Hall (E)
Don Cossack Russian Male Chorus, Town Hall (E)

Tuesday, December 1

New York Women's Symphony Orchestra, Carnegie Hall (E)
Marcel Grandjany, harpist, Town Hall (E)

Wednesday, December 2

Robert Elmore, organ recital, Carnegie Hall (E)
Raphael, concertinist, Town Hall (E)
Pauline Frazier, song recital, Steinway Hall (A)

Thursday, December 3

Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, December 4

Philharmonic-Symphony Society, Carnegie Hall (A)
Eleanor Steele and Hall Clovis, vocal duet recitalists, Town Hall (E)

Saturday, December 5

Serge Rachmaninoff, pianist, Carnegie Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (E)
New English Singers, Town Hall (A)
Marilyn Meyer, pianist, Town Hall (E)

Sunday, December 6

Philharmonic-Symphony Society, Carnegie Hall (A)
William Beller, pianist, Town Hall (A)
Ukrainian Art Theatre, presenting Tschaikowsky's Mazeppa, Carnegie Hall (E)
Evelyn MacNevin, contralto, Town Hall (E)
New Friends of Music (Joseph Schuster and the Gordon String Quartet), Town Hall, 5:30 p.m.

Monday, December 7

Jacques Jolas, pianist, Town Hall (A)
Philharmonic-Symphony Chamber Orchestra, Town Hall (E)

Tuesday, December 8

Efrem Zimbalist, violinist, Carnegie Hall (E)
Helen McGraw, pianist, Town Hall (A)
Samuel Antek, Town Hall (E)

Wednesday, December 9

Benjamin De Loache, baritone, Town Hall (A)
Kirsten Flagstad, soprano, Carnegie Hall (E)
Ernst Silberstein, cellist, assisted by Ernst Victor Wolff, pianist, Town Hall (E)

Thursday, December 10

Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, December 11

Philharmonic-Symphony Society, Carnegie Hall (A)
Emanuel Feuermann, cellist, Carnegie Hall (E)
Mary Feltz, pianist, Town Hall (A)
Singers Club of New York, Town Hall (E)

Saturday, December 12

Fritz Kreisler, violinist, Carnegie Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (E)
Guiomar Novaes, pianist, Town Hall (A)
New York University Glee Club, Town Hall (E)

Sunday, December 13

Philharmonic-Symphony Society, Carnegie Hall (A)
New English Singers, Town Hall (A)
Ania Dorfmann, pianist, Town Hall (E)

Monday, December 14

National Orchestral Association, Carnegie Hall (E)
William Brownlow, baritone, Town Hall (A)
Beethoven Association, Town Hall (E)

Music Notes From Coast to Coast

FORT WORTH, TEX.—The Fort Worth Civic Music Association held its sixth annual membership campaign early in October, with the encouraging result of the largest enrollment of any year. The program is not complete, but an impressive course is assured, with Heifetz and the St. Louis Symphony Orchestra already booked. Heifetz has not been in North Texas for about ten years.

The opening program of the fifth season of monthly Sunday afternoon musicales under the sponsorship of the Woman's Club was given by Tosca Berger, violinist, and Lemuel J. Childers, composer-pianist, both of Tulsa.

By far the largest single musical event to be staged at the centennial celebrations at either Fort Worth or Dallas was the initial performance of W. J. Marsh's Centennial Mass, sung by 2,500 children and adults from North Texas at the Dallas Centennial. The occasion was the diocesan field Mass of Thanksgiving.

The mass, purposely simple in performance, is in unison, but may be done effectively by divided choir. It was designed primarily for use in schools and convents.

The newest musical organization in the city is also the most ambitious. The Cantorians, a mixed chorus of young people, was organized in April and did not miss a weekly rehearsal throughout the summer. Mrs. Roger C. Neely, voice teacher, is director.

The Forth Worth Music Teachers Association has resumed activities, under the leadership of the new president, Ellen Jane Lindsay, head of the voice department at Texas Wesleyan College. Largely through her efforts Forth Worth is the first large city of the state to adopt the new plan authorized by the State Department of Education for the accrediting by the high schools of the state of study in applied music with teachers outside the schools.

A new concert band has been formed from the larger band of Texas Christian University. Both groups are led by Don Gillis.

E. C. W.

OKLAHOMA CITY, OKLA.—As a fitting tribute to Joseph Bentonelli, Oklahoma tenor, Mrs. Hauser opened her fourth annual Artists' Series with him in joint recital with the Metropolitan soprano Helen Jepson, on October 22, at the Warner Theatre. The two singers were greeted by a large audience which demonstrated their welcome by many recalls and demands for encores. The tenor's mother, Mrs. O. H. Benton of Norman, Okla., was present with a large party and fifty of Bentonelli's Pi Kappa Alpha fraternity brothers with friends, occupied boxes. Miss Jepson was extremely well received and Arpad Sandor was given full honors for his superb artistry at the piano.

In the audience was Hilda Burke, Metropolitan Opera soprano, whose excellent recital the day preceding was presented for the Ladies' Music Club at their twenty-ninth annual opening at the Country Club.

Earlier in the week Edith Mason was heard in a fine recital at the Shrine. Angna Enters made her initial bow to Oklahoma audiences in two programs given at the University of Oklahoma at Norman on Wednesday evening, and at the A. & M. College at Stillwater. Professor Lewis Salter, the new Dean of Fine Arts at the university, is to be congratulated on the renewal of the series of artistic attractions for the six thousand students. Miss Enters was the first of seven listed attractions.

F. P. H.

SAN ANTONIO, TEX.—The Tuesday Musical Club (Mrs. Eli Hertzberg, president) entertained with the first musicale of the season. The artists presented were: Jeanne Palmer, dramatic soprano; Benjamin de Loache, baritone; and Marion Packard, pianist. It would be difficult to say which artist was the most pleasing to the enthusiastic audience, as each was obliged to give encores after each group. Miss Palmer possesses a voice of unusual range and dramatic intensity and showed fine interpretative powers. Mr. de Loache's voice was rich and warm. His *mezza-voce* was most admirable. Miss Packard showed a beautiful singing tone and excellent technic. She is the rare combination of a splendid solo pianist and a sympathetic accompanist. Mrs. Malcolm Gordon and Mrs. Ed. Steves are chairman and vice-chairman of the day.

San Antonio was given an opportunity to hear again one of its own artists, in the appearance of Ora Witte, soprano, who has been in New York studying and teaching. Her audience greeted her with prolonged applause as she stepped from the wings. Miss Witte sang numbers by Handel, Mozart, Schubert, Brahms, Szulc, Debussy, Korngold, Miller, Tschaikowsky, Besly and St. Leger, which showed to excellent advantage her rich, round, flowing quality and fine interpretative ability. One number—Deep in the Quiet Hills of Home (Miller)—was dedicated to Miss Witte. So delightfully given was Canterbury Bells (Besly) that it had to be repeated. Alma Grayce Miller was the fine accompanist. The day following the concert, short programs were given at Jefferson and Brackenridge High Schools and the Technical Vocational School.

The subject of study this season for the Tuesday Musical Club (Mrs. Eli Hertzberg, president) is Music, a Reflector of Life. The opening program on the subject was entitled A Cycle of Life. Mrs. Reginald Brice was the leader. She read an excellent paper, which was illustrated by the following performers: Hazel Whitley Petraitis, pianist; Mrs. Robert Newnam, soprano; the McFarland Trio; Elizabeth Jennett, contralto; Mrs. Fred Jones, soprano; and Elizabeth Steinmetz and Evelyn Woeltz, duo-pianists. The accompanists were Ruth Herbst MacDonald and Mrs. Edward Harker.

The second program was in charge of Hazel Whitley Petraitis, on the subject Worship and Warfare. Mrs. Petraitis' paper was instructive and illustrated by the following performers: Peter Petraitis, baritone; Mabelle New Homes, violinist; Helen Bates, pianist; and Mrs. Petraitis, pianist. An unusual feature was the performance of *a capella* liturgical music, sung by twelve Brothers from the De Mazenod Scholasticate. The director was Father Lucas. The closing number was a Plastique study of the composition Au Couvent (Borodin), dramatically given by Betty Adams. Mrs. Petraitis was at the piano. Mrs. Edward Sachs made her reappearance as an accompanist, after a number of years in which she has not officiated.

S. W.

VANCOUVER, B. C.—The Vancouver Symphony Orchestra (Allard de Ridder, conductor) entered upon its seventh season in the Strand Theatre before a capacity audience on October 4. The outstanding contribution of the afternoon was the fourth symphony of Beethoven, excellently played by the orchestra. Other items on the program included the Romeo and Juliet Overture of Tschaikowsky and the Mozart overture in Italian style. Odette de Foras, Canadian soprano of the Covent Garden Opera, was the guest soloist, her selections being an aria from Weber's Der Freischütz, and the Love-Death from Wagner's Tristan and Isolde.

The opening recital of the Vancouver Woman's Musical Club provided Gertrude Huntly Green, Canadian pianist, as guest artist. A capacity audience crowded the Hotel Vancouver to enjoy a program consisting of the works of Mendelssohn, Bach, Gluck-Sgambati, Chopin, Granados, Albeniz, and Tansman.

The Vancouver Folk Song and Dance Festival took place in the Crystal Ballroom of the Hotel Vancouver during the week of October 12. Among the visiting artists were the Halevy Singers of Seattle, and Cornelia van Geuns, Dutch soprano.

Home from a triumphant tour overseas, the Kitsilano Boys' Band (Arthur W. Delamont, conductor), received a tempestuous welcome when they appeared in recital at the Orpheum Theatre.

The first "pop" concert of the season took place in St. Andrews Auditorium, October 10. Included on the program were the Burrard Male Choir, under the direction of Evan Walters, the Mary Isdale Scottish Dancers, Louie Stirk, soprano, and Daphne Carapata, violinist.

A. A. F.

CESARE STURANI
vocal teacher and coach, is well into an active season in his New York studios.

VICTORIA, B. C.—Gertrude Huntly Green, Canadian pianist, was heard in recital in the Empire Theatre, October 22, under the auspices of the Victoria Musical Art Society. The artist provided an excellent program which included the Mendelssohn prelude and fugue in D major; the Beethoven sonata (Opus 26); a ballade, an impromptu, a scherzo, and a waltz of Chopin; Granados' The Maiden and the Nightingale; Albeniz' Navarra; and Stamford-Grainger's A Reel. Encores were numerous.

Albert Creitz, associate concert-master of the Portland Symphony Orchestra, appeared in recital at the Empire Theatre, October 21, under the sponsorship of the National Institute of Music and Arts. He was assisted at the piano by Harry Van Dyke.

The opening recital of the Victoria Musical Art Society (Mrs. Allon Peebles, president) took place in the ballroom of the Empress Hotel, October 15. The artists on the program were Mary Bucklin Hammond, cellist; Helen Ockenden, pianist; Thelma Johns, soprano, and Harry Johns, baritone.

A. A. F.

Adele Marcus Heard in Kansas City

Adele Marcus, Kansas City pianist, gave a concert in her home city on October 27 in the music hall of the Municipal Auditorium, under the direction of George L. Goldman. Miss Marcus, who made her first public appearance at the age of thirteen, was graduated from the Juilliard School of Music, New York, where she was a pupil of Lhevinne and Goldmark, and won the Naumburg prize which entitled her to a New York debut. Miss Marcus recently returned from Europe and two years of concerts and study with Artur Schnabel. Lately she has played with the San Francisco and Los Angeles orchestras and on radio programs.

Charles Hackett to Appear Before Beethoven Association

Charles Hackett, tenor of the Metropolitan Opera, sings on the memorial program of the Beethoven Association at Town Hall, New York, November 16, presenting four numbers which include Enjoy the Sweet Elysian Groves from Handel's Alceste and another Handel aria, O Sleep, Why Dost Thou Leave Me? from Semele. For the latter, the arrangement of the late Marcella Sembrich will be used by Mr. Hackett. E. Robert Schmitz is to be at the piano.

Anna Falasca to Sing at Town Hall

Anna Falasca, young Italian-American soprano, makes her debut in a program of Old English, German, Italian and French at the Town Hall, New York, on December 19.

Edwin Hughes Master Class for Detroit

Edwin Hughes, New York pianist, will conduct his first master class of the season in Detroit at the Ganapol School of Musical Art, November 22, 23 and 24. The session includes class and private lessons, also a lecture on The Art of Two-Piano Playing.

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Radio Highlights

Dialed by M. L. S.

Akin to the problem of what to do with old razor blades is a question which faces the American electorate, now that the battle of the ballots is over—how to dispose of the campaign buttons that have graced our lapels. This department has considered carefully, but cannot think of any constructive use for the Roosevelt buttons. Of course if you are a real zealot, you might change the insignia, "I want Roosevelt again" to "I *have* Roosevelt again," and flaunt it in the public gaze. The Landon buttons are more practical, particularly the large ones with the spreading yellow felt sunflower. We always did think they looked like penwipers, and now they might profitably be put to this thrifty and homely use.

These remarks are perhaps not inappropriate in a radio column, since radio played a tremendous part in the recent political upflarings, and the even tenor of our dialing way was so long beset with speeches, prophecies and the like, culminating in a grand uproar on Tuesday night. One program which we managed to hear on that occasion, albeit through a barrage of election returns, was WABC's Camel Caravan, with a rarely charming music feature—Francia White and Frank Forrest in a musical comedy skit based on the Blue Danube Waltz. Miss White (known to the air-minded as Nelson Eddy's partner on Sunday nights) has a voice of enchanting quality and expert control. Mr. Forrest, a fixture of this program, was in his usual fine form.

The following Sunday (November 8) had its accustomed plenty of musical riches. General Motors (WEAF) and the Ford program (WABC) had sopranos for soloists with their respective symphony orchestras. Mr. Ford's hour was illumined by the lovely tones of Lucrezia Bori; Helen Jepson's exquisite voice featured the General Motors interval. By the way, lovers of the Puccini aria, Un bel di, must have been given pleasure, full measure, pressed down and running over, for both the songstresses elected to include this number. Erno Rapee flourished the baton for General Motors, Alexander Smallens for the Ford group.

A welcome return to the air on this Sunday was the New York Philharmonic Orchestra concerts, over WABC. John Barbirolli was the skilful leader.

Among the most grateful and rewarding of the Sabbath programs are the weekly Classics of the Keyboard on WOR. Alfred Wallenstein's orchestra has Ernst Victor Wolff, pianist and harpsichordist, for soloist, and Leonard Liebling, commentator. On November 8, after the usual classic number had been interpreted on the harpsichord, Mr. Wolff was heard in part of a Rubinstein concerto. According to the established custom on this program, Mr. Liebling gave Mr. Wolff a musical theme never heard before by the latter (in this instance submitted by Josef Hofmann), and Mr. Wolff played an improvisation on this theme, couched in contemporary music terms.

The previous night, Saturday, marked another radio appearance for Mr. Liebling on the same station (national hook-up), when he was commentator of a Liszt Celebration concert by the Elizabeth (N. J.) Orchestra, with Alexander Siloti as piano soloist. Mr. Liebling made introductory and intermittent remarks on the orchestra and on the composer to whom the program was dedicated, and Mr. Siloti and the orchestra (August May, conductor) gave much tonal delight to their listeners.

Bruna Castagna was a guest of the Kraft Hour on Thursday evening (WEAF). Preceding Mme. Castagna's rich-voiced singing of the aria O Don Fatale from Giuseppe Verdi's Don Carlos, Bing Crosby, impresario of this program, translated this title, "My beauty is a headache to me, aria from Joe Green's show Mr. Charlie."

Ellerman for Parker Oratorio

Amy Ellerman, contralto, has been engaged as guest soloist in Parker's Hora Novissima, Church of the Ascension, New York, December 6.

Yurlova Visits Mexico

Marina Yurlova, Russian dancer and author, is in Mexico, where she has given several recitals. She plans to return to New York in January, with dance-recitals in Paris and London following.

RUTH SHAFFNER, soprano, is engaged in an active teaching and concert schedule in New York. She has been heard as soloist at numerous churches, St. George's Stuyvesant Square, Marble Collegiate, Holy Trinity Lutheran Church, Temple Israel, at Old Greenwich, and at the First M. E. Church at Mt. Vernon, N. Y. She is to be heard in the near future at the Town Hall Club, the Pleiades Club in New York, and at Susquehanna University, Williamsport, Pa., and elsewhere. Miss Shaffner recently resigned as soloist of St. Bartholomew's Church, New York, after ten years of service.

"Follies" Musicalized By Belgian Composer

"Program" Based on Erasmus—New Orchestra Plays—Thibaud in Violin Art

BRUSSELS.—The Defauw Subscription Concerts opened at the Beaux-Arts before a full house. Soloist Jacques Thibaud contributed Mozart's concerto in D and Chausson's Poême, both admirably interpreted. The symphonic numbers were also successful—Franck's symphony, Pines of Rome by Respighi, and Eloge de la Folie by Bourgignon.

The task which M. de Bourgignon set himself when he decided to depict certain parts of Erasmus' Apology of Folly musically, was singularly arduous. Erasmus wrote his work in London in 1501—it is a satire on folly in all conditions of life and in all its forms. Composer de Bourgignon elected to depict the three minor follies of Pride, Drunkenness and Gambling, and the follies of Love and Dancing. He chose his representative tonal themes judiciously. The treatment of such a difficult subject requires that the composer be well acquainted with the possibilities of all his instruments, that he have a profound sense of tone coloring and humor. De Bourgignon possesses these qualities and his composition is a thorough success. This concert was also the occasion of introducing to the public the new National Orchestra, of which Defauw is the worthy director.

The Maison d'Art organized two concerts with the Mai Florentin and divers artists, under the direction of Adolf Busch, the program consisting of Bach's six Brandenburg concertos. Albeit such a list does not and can not appeal to all music-lovers, both concerts were well attended. Adolf Busch's string quartet, reinforced by several excellent players, produced a homogenous ensemble which it would be difficult to surpass.

SIDNEY VANTYN.

Schola Cantorum Musicales

Josef Hofmann will open the Schola Cantorum series of musicales on December 10, at the Junior League Clubhouse, New York, The other artists are Josef Szigeti, violinist, on January 5, at the home of Mrs. John Jacob Astor; and Nimura and Kay, dancers, on January 18, at the Colony Club. The course also includes a special matinee performance of Rimsky-Korsakoff's opera, Le Coq d'or, on February 4, at the Metropolitan Opera House, with Lily Pons as the Princess and Ezio Pinza as King Dodon. The chorus of the Schola Cantorum, under the direction of Hugh Ross, is to give two concerts at Carnegie Hall, one on January 13, when Malipiero's new opera Julius Caesar will be presented, in concert form, and the other on March 17, when the chorus sings the Bach St. John Passion.

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Music in Paris

(*Continued from page 5*)

Hebrew, Italian, Rumanian, Russian, Spanish-Jewish, and American-Negro folk-songs, a type of lyric to which the haunting quality of her voice and temperament peculiarly fit her.

Yvette Guilbert and Mayol, the last words in French diction, have been appearing on the same program at the Trianon Music Hall, Madame Guilbert scoring her and Mayol scoring his wonted success. Of course, it is pure wizardry the way the twain juggle words, shape, color, and form them, and make them mean anything they want to.

Shura Cherkassky's program of major works of Bach-Liszt, Brahms, Chopin, Stravinsky, Debussy, and Liszt, and some preludes by Shostakovitch, disclosed a pianist of clear musical vision, whose views embrace details as well as all the structural lines of a composition. To the Bach-Liszt Organ Fantasy and Fugue in G minor, he imparted a scriptural eloquence that quickly convinced his listeners of the profound truthfulness of his pianistic gospel.

Arthur Rubinstein excelled in a Chopin group, played with distinctive suavity, grace and poetic divination. However, Navarra by Albeniz, which Rubinstein usually performs magnificently sounded a bit tired and effortful.

Joseph Szigeti accompanied by Nikita Magaloff was appreciated for his list of Bach, Beethoven, Ravel, Stravinsky and so on. The qualities of his art are too well known to require retelling, and all that remains to do is to record a brilliant success.

ORCHESTRAL NEWS

A concert of Russian music, sponsored by the Lamoureux Orchestra under Eugene Bigot, presented Marianne de Gonitch (who a few years ago was heard in America) in songs by Liadoff (Baba-Yaga and Kikimora), Balakireff (Georgian Song), Koval (The Sea) and Moussorgsky (Chanson de Parassia), which she delivered with beautiful clear voice and singular stylistic serenity.

Monteux and his symphony orchestra offered Artur Schnabel in Beethoven's fifth Concerto. Everything was so clear, so perfectly in place, and the piano tone sounded so ravishing, I declare people literally wanted Mr. Schnabel to sit down and play the whole thing over again.

The same concert brought the first performance before the public (the work had been done last spring over the radio) of Jeanne d'Arc by Manuel Rosenthal, Ludmilla Pitoeff reciting the part of the national heroine. The work is in five parts: Les copines du ciel, Le camp de Blois, Le Roi de Coeur, Le Sacre de Charles VII, and La Mort. The composer—incidentally, he conducted his work with fine show of authority—has succeeded in producing an atmospheric score marked with a certain power and characterized by a musical syntax that is alternatingly introspective, savage and gently intimate. Some persons in the hall understood the work so well they hooted, others understood it so well they applauded. Perhaps a feeling of monotony which the opus produced was the cause of the discrepancy of opinion. It were difficult to say.

Hans Hess' Artist Pupils Include Performers and Teachers

CHICAGO.—It is stated by Hans Hess, Chicago cellist and teacher, that in the professional field of cellists there are many young musicians who have had their training under him. Symphony orchestras such as the Chicago, Detroit, Kansas City, Milwaukee, Omaha, Lincoln, Houston, Chicago Opera, Chicago Philharmonic number among their members former pupils of Mr. Hess. Colleges and music schools that have engaged Mr. Hess' graduates are the universities of Idaho, Louis and South Dakota; Augustana College, S. D.; Morningside College, Ia.; Wisconsin Conservatory, Milwaukee; Wesleyan College, Bloomington, Ill.; Kansas State Agricultural College, etc.

Students from the Hans Hess class are active over the radio, in concert halls and in chamber music ensembles in music centers. Mr. Hess' pupils have been winners in the various local, state and nationwide contests sponsored by organizations such as the Federation of Music Clubs, Naumberg Foundation, Society of American Musicians, Chicago Musical Club, Lake View Musical Society and the Music Guild of Chicago.

RICCARDO DELLERA

has resumed his full teaching schedule at his New York studio, after a summer of teaching only three days a week. Mr. Dellera coaches his own singers and artists from the Metropolitan Opera, with which he is associated as an assistant conductor.

Michigan State College Schedules Concert Course

The concert course at Michigan State College, located at East Lansing, Michigan, has booked four outstanding numbers for the artists' series this year. The series will be opened on January 18 with the Pasquier Trio of Paris, France. It is said that these three players, who, by the way, are brothers, represent the finest in chamber music interpretation. Their engagement in East Lansing is one of a few limited ones during their first American tour.

Georges Enesco, violinist, appears in concert on February 15. The Pro Arte Quartet is to be presented on March 17, and Ezio Pinza, basso of the Metropolitan Opera Company, will offer a recital on April 19. The symphony orchestra of the college, under the direction of Michael Press, presents concerts on December 2, March 11 and April 29 ,with graduate students as soloists.

Dr. Leonard Ellingwood, a new member of the faculty of the music department this year, appeared before the Western New York chapter of the American Musicological Society in October. The meeting was held at Cornell University in Ithaca, N. Y., and Dr. Ellingwood read a paper at this time on Polyphonic Music of the Eleventh Century.

Dr. Ellingwood spoke before the meeting of the Michigan Educational Association, recently held in Lansing. His subject at this time was Musicology for Public School Music Supervisors. He is also giving a series of short talks over the college radio station, WKAR, every week on the subject of music appreciation.

Lewis Richards, pianist and head of the music department, and Alexander Schuster, head of the cello division, gave a joint recital on October 21 for the opening meeting of the Lansing Matinee Musicale. The program included works of Bach, Handel, Beethoven, Schumann and Grieg.

Walter Mills Sings for New York Bohemians

Walter Mills, baritone, was a soloist for The Bohemians at the club's New York headquarters last month. Mr. Mills sang Die Ehre Gottes aus der Natur (Beethoven), Il lacerato Spirito, from Verdi's Simon Boccanegra; Peri's Invocazione di Orfeo, The Lament of Ian the Proud (Griffes), Come Buy (Buzzia-Peccia) and, for an encore, An Old Song Resung by Griffes. Alderson Mowbray was at the piano. Mr. Mills gives his New York recital in Town Hall on November 30, again accompanied by Mr. Mowbray.

Thomas Tsaggaris to Appear in Recital

A violin recital by Thomas Tsaggaris takes place in the Salon de Musique of the Barbizon-Plaza, New York, on November 22. Composers on his list include Mozart, Bach, Wieniawski, Chaminade-Kreisler, Mozart-Kreisler, Lontos, Drigo, Sarasate and Hubay.

Hacker to Conduct in Havana

William Penny Hacker, conductor of the Albany (N. Y.) Philharmonic Orchestra, led the first concert of this organization on November 5. In December Mr. Hacker has been engaged as conductor and pianist in Havana.

Blanche Winogron, Pianist, to Give Program

Blanche Winogron's forthcoming recital is scheduled for Steinway Hall, New York, on November 20. Excerpts from the piano writings of Bach, Franck, Couperin, Loeillet, Rameau, Ravel, Brahms, Griffes, Prokofieff and Albeniz make up her program.

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Elizabeth Philharmonic Orchestra Gives Liszt Program

ELIZABETH, N. J.—August May conducted a special concert November 7, devoted entirely to works by Liszt, before an overflowing audience at the Masonic Temple in which the participants were the Elizabeth Philharmonic Orchestra, Alexander Siloti, pianist, Olga Averino, soprano, and Leonard Liebling, commentator over radio station WOR. The orchestra has a string section of fifty players, giving a real tonal "bite" to their playing. Les Preludes was performed with outstanding effect, including spontaneity and incisiveness; the second Hungarian rhapsody was a dazzling display, both works receiving warm applause from an immense audience, that was closely attentive. Conductor May has his men well in hand, and their playing was altogether exceptional in volume, balance, and musical quality.

Siloti played the second piano concerto, A major, with warm tone and brilliant technic, infusing poetic interpretation with the required flamboyant sweep. His performance of the Totentanz had broad climaxes, pearly scales and really remarkable octave-playing. Miss Averino sang Psalm XXIII and several songs with beauty of tone and finesse in delivery, to the model accompaniments of Siloti.

Commentator Liebling was introduced after his offstage talk on the air, and made an address complimenting the orchestra, conductor May, and the appreciative audience. He "was glad to note that the industrial city of Elizabeth has not only its smokestacks, but also a place for symphonies! that it built up its bank deposits and a love for Beethoven; that the banking of beauty and culture in the end pays incalculable spiritual dividends."

Mayor Joseph A. Brophey presented Mr. Siloti with a gold watch as a token of the occasion, and also introduced F. W. Riesberg (present as a listener) as a fellow-student with Siloti in the Liszt classes. Prominent in the highly successful concert was Thomas Wilson, supervisor of music in the public schools of Elizabeth.

F. W. R.

Lincoln Symphony Orchestra Begins Tenth Season

LINCOLN, NEB.—The Lincoln Symphony Orchestra (Leo Kucinski, conductor) begins its tenth season on November 16. Mr. Kucinski has thirteen years of conducting to his credit. Since 1923 he has headed the orchestra in Sioux City, Iowa, and now he divides his time between that city and Lincoln. It is expected that this year, as in previous seasons, the Lincoln Symphony Orchestra will operate without a deficit.

Mr. Kucinski is Polish-born. He was a fellowship holder at the Juilliard School of Music in New York, where he studied violin and conducting under Naoum Blinder, Rubin Goldmark and Albert Stoessel. In Sioux City he has been in charge of educational work at Morningside College, and at the Lake Okoboji Summer Music Camp, which he founded several years ago for young musicians. Guest artists who appear with the Sioux City Symphony Orchestra under Mr. Kucinski this winter are Rudolph Ganz, pianist; Frank Forrest, tenor, and Raya Garbousova, cellist.

S. C.

Adolph Eckstrom Artists with Cincinnati Orchestra

Cecil Sherman and Maria Silveira, sopranos, and Phil Reep, tenor, are cast for the operas to be given in Cincinnati under the direction of Eugene Goossens with the Cincinnati Symphony Orchestra in January. All are artists from the Adolph Eckstrom studias.

Gerster-Gardini Club to Open Season

Mrs. John Henry Hammond will be hostess to the members of the Gerster-Gardini Club at her New York home on November 21. The music will feature Dr. and Mrs. Edgar Stillman Kelley at two pianos playing compositions of Dr. Kelley. Mrs. Hammond is to read selections from her own poems and Verna Carega sings. This initiates the new season of the club.

Studio Club of New York Presenting Artists

The November schedule for the Studio Club of New York presents the usual series of entertainment. Listed among the musical events are: November 4, Leonard Stocker, baritone; 6, Lois Bannerman, harpist; 13, Mary Louise Beltz, mezzo-soprano; 17, Florence Petrucelli, operatic arias in costume, with Dorothy Kendrick, pianist.

Gerald Tracy Discusses Program of His New York Recital

Gerald Tracy, young American pianist, who is giving a recital in Town Hall, New York, on November 21, recently returned to this country from a summer of study with Artur Schnabel at Lake Como in Italy.

GERALD TRACY

Mr. Tracy told of his program, which consists of the Bach toccata in D; Schubert's sonata (op. 53); Suite Tombeau de Couperin of Ravel; and the Brahms variations and fugue on a theme of Handel.

"I am looking forward particularly," said Mr. Tracy, "to playing the Schubert work. Although this composer has written ten sonatas, which contain some of the most beautiful music for the piano, his keyboard music has been somewhat neglected; with the exception, of course, of the impromptus, Moment Musicale and one or two of the sonatas. Some musicologists contend that Schubert's style of piano expression is rambling and departs too much from a certain conciseness of form which Mozart and Beethoven possessed. However, Schubert is an unsurpassed melodist, and, in my opinion, the beauty of his themes and his modulatory conception in the development of them, to mention one thing, more than compensates for his repetitious style of structure."

This coming appearance will be Mr. Tracy's third in Town Hall. He made his debut there in March, 1933, and the following year gave a second program. The pianist is a native of Denver, Col. Early in his childhood his parents moved to Salt Lake City, where he lived and studied until he won a Juilliard scholarship to continue his musical training at the Institute of Musical Art, New York, where Arthur Newstead was his teacher.

In addition to his concert work, Mr. Tracy teaches at the Millbrook School, Milbrook, N. Y. He also makes radio appearances, having given piano recitals for several years over NBC networks.

M. L. S.

Florence Foster Jenkins' Annual Song List

Three arias began the recital of Florence Foster Jenkins in the Ritz-Carlton Hotel, New York, October 29. They included Kommt ein Bursch (Der Freischütz), Patron, das Macht der Wind (Bach) and Elsa's Traum (Lohengrin). The lyric-coloratura airs were sung with aplomb, and applause

FLORENCE FOSTER JENKINS

from the overflowing audience demanded an encore, Bach's Jubilate, the English text by Mme. Jenkins. Liszt's little-sung O, quand je dors, appropriately sung in mezza-voce, with climax of the middle portion, came to hearing, the French text clear, the music deeply felt; a final high A was very effective. The Ballatella (Pagliacci) followed, creating enthusiasm. This was one of her finest successes, the singer adding Russ' The Brook. Mana-Zucca's Roaming Gypsy, sung in appropriate costume, brought rounds of applause, and the singer requested the composer, who was present, to rise. The sweet simplicity marking Grace Leadenham Austin's Sleepy Land, with violin obbligato played by Anja Sinayeff, had telling effect. Songs by DeBeer and Bowers closed the group. Cosmo McMoon played the accompaniments to his Spanish songs, Paloma and Perjura, amplified by orchestral instruments, and in this group the interrupting applause attained marked height. Varied costumings added to the interpretations. Innumerable recalls, and shouts for Clavelitos brought this song as final item. Nathan Price performed capable accompaniments. The Pascarella Chamber Music Society lent variety to the program in their excellent playing of works by Haydn, Padilla, and above all in a portion of the Schumann piano quintet.

F. W. R.

Marguerite Hemon and Roxine Beard Under Tenney Management

Marguerite Hemon and Roxine Beard, sopranos, are under the Tenney Management. Miss Hemon sings modern and ancient French songs and Spanish songs. Miss Beard, who has appeared in the South and Middle West in concert and on the radio, includes a group of Old English on her programs. She was the only American pupil of Cuthbert Kelly, director of the English singers.

Samuel Shankman Heard by D. A. R.

Samuel Shankman, pianist, recently gave a recital before the Daughters of the American Revolution at the Sherry-Netherlands Hotel, New York. He played an all Chopin and Liszt program. Mr. Shankman continues his radio appearances in duet recitals with Elvira Rosina Geiger.

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David Mannes Music School

The fourth season of the Layman's Music Courses began on November 9 under the direction of Olga Samaroff-Stokowski, founder and artistic director. The New York classes are at the David Mannes Music School, on Monday mornings with Mme. Stokowski and Harriett D. Johnson and on Wednesday evenings with Huddie Johnson. In addition to these, which are initiation courses in active listening, courses are also being given for more advanced laymen in the exploration of musical literature and in the study of Wagner. Six special classes for children will be given preparatory to the concerts for young people which are offered by the New York Philharmonic Orchestra. These classes are held for one hour on the Wednesday afternoons preceding each of the six concerts. Classes have also been organized in Hartford, Conn., in Scranton, Pa., in Washington, D. C., and in Philadelphia. Huddie Johnson, who this year was appointed as head of the music department at Foxcroft School in Middleberg, Va., has based the entire music course at Foxcroft on the Layman's Music Courses.

At a meeting of the executive committee recently, Mrs. William Francis Gibbs was elected acting president of the Layman's Music Courses, Inc.

Louisiana State University

BATON ROUGE, La.—A "Beethoven Year" is being held by the Louisiana State University school of music which opened its twenty-first session in September. Two hundred and fifty students are currently registered for the music degrees.

The nine Beethoven symphonies; the five piano concertos, the violin concerto and the triple concerto; overtures including the four, to Fidelio, the Egmont, the Coriolanus, and the Ruins of Athens; the choral fantasia for piano, orchestra and chorus; and the male chorus from the opera Fidelio are scheduled for performance during the season, with one program offered each month. The first concert was presented September 27, the second October 25, and the third, with the Eroica symphony, will be given November 22. Faculty members are serving as soloists. Dr. H. W. Stopher, director of the school, is the principal conductor.

Performances for the oratorio chorus and orchestra for the year include, besides the Michael Haydn Mass in C (given its American premiere) and Gounod's St. Cecilia mass, which have been heard previously, Mendelssohn's Hymn of Praise, November 15; Handel's The Messiah (eleventh annual performance), December 13; Mozart's Requiem Mass, February 14; Verdi's Requiem Mass, March 14; Handel's Jubilate, April 11; and Gounod's The Redemption, May 30.

Faculty additions include Stefan Sopkin, artist teacher of violin; Louis Ferraro, opera coach and assistant in the strings department; Hendrik J. Buytendorp, instructor in brasses and string bass; and F. Crawford Page, F. A. G. O., head of the department of liturgical music or Schola Cantorum.

A series of faculty broadcasts is being presented each Wednesday night over WJBO, Baton Rouge, under the direction of Sherrod Towns of the voice faculty who serves as announcer and commentator.

The Kreutzer sonata of Beethoven, the andante from Debussy's string quartet, and the Franck quintet were heard on the initial program of a chamber music series being presented by faculty members. Those heard on the recent program were Eugenie Wehrmann-Schaffner, pianist; Stefan Sopkin, violinist; and the faculty string quartet which is composed of Mr. Sopkin, Louis Ferraro, violin, Miss Joyce Michell, viola, and Mrs. L. E. Welch, cello. One chamber music program is planned each month.

Virgil School of Music

Carrying on the work of the late A. K. Virgil, Ramon Gonzalez, pianist, of Porto Rico, gave a recital at the Virgil School of Music, New York, on November 1. The audience admired his originality and warmth in the Moonlight sonata, followed by Ravel's Jeux d'Eau. One of the first of the Debussy-like modernistic piano work, this work is still effective as performed by Mr. Gonzalez. From a group of Chopin works, he played with distinction the fantasie in F minor, closing with bravour and climax in the polonaise in A flat. John Fiato sang Italian arias and songs in English, with ardor and skill. F. W. R.

ENRICO ROSATI
is now established in his new vocal studios in New York. Two of his artists, Rosa Tentoni and Anna Kaskas, are appearing this season at the Metropolitan Opera.

Dalcroze School of Music

The Dalcroze School of Music, New York, of which Paul Boepple is director, has begun another season. The purpose of the school is to make the creative experience of music the basis and issue of all its instruction. Before the student is encouraged to specialize in any particular field the school endeavors to develop the faculties of rhythmic sense, ability to hear accurately and to think clearly in terms of music. The reforms of Jaques-Dalcroze, which are believed to provide most fertile means of approach to this goal, form an internal part of the curriculum offered.

There are courses for adult students and for children, as well as Dalcroze teachers' training courses. The preparatory subjects in the adult instruction comprise: elementary course in musical notation, perception of rhythm and pitch, acquaintance with musical terms; rhythmic movements; ear-training and solfege; musical dictation; improvisation at the piano; harmony; counterpoint; composition; instrumentation; musical analysis; composing and improvising for the dance. Instrumental instruction for adults offers piano, violin, cello, voice, clavichord and harpsichord; interpretation of seventeenth and eighteenth century music, conducting; sight reading, ensemble playing, accompaniment; interpretation in ensemble playing; interpretation of Beethoven piano sonatas; choral singing. Courses in history and literature of music are available, as well as combinations of courses.

The instruction for children is classified: first musical experiences; rhythmic movement (Dalcroze Eurythmics); solfege; simple improvisation and composition; piano; violin; cello; children's chorus; children's orchestras; combination of courses.

The teachers' training courses lead to the Dalcroze Teachers Certificate in rhythmic movement or solfege (three to four years of study), or Elementary Certificates in rhythmic movement for music, kindergarten and physical education.

The faculty comprises: Paul Boepple, Israel Citkowitz, Gabrielle Egger, Emily Franz, Harry Friedman, Johanne Gjerulff, Lydia Hoffmann, Sterling Hunkins, Ralph Kirkpatrick, Arthur Mendel, Harvey Officer, Harvey Pollins, Loma Roberts, Mary Schwendeman, Frances Teall and Florence Turitz.

Curtis Institute of Music

PHILADELPHIA.—Among the most recent of the weekly broadcasts which the Curtis Institute of Music sends out over the Columbia network were the one on October 28, presenting Fritz Krueger, tenor, and Oskar Shumsky, violin (Ethel Evans and Oscar Eiermann, accompanists), and that of November 4, featuring Ezra Rachlin, pianist, and Selma Amansky, soprano, with Sylvan Levin, accompanist.

Juilliard Graduate School

The first concert in the students' concerto series at the Juilliard Graduate School, New York, takes place on November 21 in the concert hall of the school. Max Weinstein is to conduct the Juilliard orchestra in the overture to Mozart's Don Giovanni (with the concert ending by Busoni); for the Emperor concerto of Beethoven, Alberta Masiello is soloist, with Moritz von Bomhard at the baton; the Saint-Saëns concerto No. 1 in A minor (op. 33) for cello and orchestra features Eleanor Aller, cellist, and Frederick Dvonch, conductor; Chausson's Poeme for violin and orchestra, Carroll Glenn, violinist, and Frank Brieff, conductor; the Franck Symphonic Variations for piano and orchestra, Merle Freeland, pianist, and Jacob Schwartzdorf, conductor.

Sylvia Grazzini in Program of Russ Songs

Sylvia Grazzini, coloratura soprano, was one of the singers at a recent concert at Roerich Hall, New York, in a program of songs by Elmo Russ, setting lyrics by American poets.

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Art of Singing Implies Both Expression And Correct Production of the Voice

Gustav Schuetzendorf, Former Metropolitan Opera Baritone, and Director of School of Wagnerian Art, Outlines Requirements of Good Vocalism

Gustav Schuetzendorf, former baritone of the Metropolitan Opera, director of the School of Wagnerian Art, New York, recently was interviewed for the Musical Courier. The singer talked of his pedagogic activities, and discussed what is meant by the term "good singing."

"In founding my own school of singing," he said, "I permitted myself the luxury of giving in to a desire of long standing. That is, to be able to talk about singing as well as merely doing it. The public singer is at a disadvantage in one respect—he has nothing whatever to say. The teacher, on the other hand, can have a great deal to say. Further, he can begin nearly every sentence with the word *because*. That is a tremendous satisfaction.

"In considering the many applicants who come to me, I find that a curious condition exists. All pupils want to sing well. But when I ask them, 'What do you mean by good singing?' they look surprised. 'Good singing means . . . well, good singing,' they flounder. There is more to it than that.

Two Aspects of Singing

"The art of singing consists of two separate abilities: the power to give a correct and intelligent exposition of the meaning which the poet and the composer put into their song; and the power to project this meaning through correct, musical tones. The person who can do both these things simultaneously is an artist. The one who falls short of the goal in either department, is not.

"Unquestionably, the tone-department should be considered first. It is a serious mistake for a student of singing to attempt artistic interpretations before he has his vocal foundation well in hand. It has been said that the test of a good teacher is the amount of careful preliminary groundwork he gives his students. The pupil who appears for his first singing lesson in October, and then sings Der Erlkönig in December is running a risk.

"The first and most important step in vocal training is the correct placement of the voice. To many, this business of voice placing seems to be confused somehow with range. One often hears a young girl say, 'I began as a contralto, but my voice was not correctly placed. Now I find I am a soprano.'

"Actually, there is no relationship between placement and range—except, perhaps, that correct voice placement puts the voice in its best working position, thereby releasing tones, in either direction of range, that were impossible when the voice was incorrectly placed. By voice placement is meant the most advantageous resonating of tone. In other words, the voice is literally placed into those vocal organs where its resonance is best, and where the least effort of breath is necessary to project it. The correctly placed tone should be arched into the head, so that it vibrates easily, freely, in the resonance-chamber which extends from behind the bridge of the nose down into the back of the soft palate. Never should it be allowed to slip into the nose. Never should it be forced down into the throat. The secret of good tone lies entirely in the feeling of it.

Sensations in Song

"Here is a simple device which should prove useful to the student of singing. Before you begin to sing, make it a point to smell something—a flower, a bit of perfume on a handkerchief, anything at all. Now, make a careful study of your sensations while smelling. You should be conscious of an inrush of cold air at this spot that lies back of the soft palate. That is exactly the place where your tone should be resonated; where you should feel it vibrating, just as you felt the inrush of air. At the moment when you feel your tone resonating there, you will note that it sounds free, full, clear.

"It requires time, practice, and self-critical awareness to master this correct resonating of tone which means proper voice placement; but let us assume, now, that the student has mastered it. How shall he proceed to work? Not by turning to Wagnerian interpretations. He must now begin to shape this tonal mastery into technical ease.

"I do not recommend that each and every practice hour begin with scales. Rather, select one of the higher tones that comes to you naturally, and work down from it, in intervals of a third. Neither do I recommend a constant singing of Ah. Unsupported vowels have a tendency to throw the voice backwards. Support your vowels with a forwarding-pushing consonant. Sing Ba, Ma, La, Ta. As another beneficial exercise, try humming, without opening the lips at all. This projects the tone into that important resonance-chamber and makes for better vibrancy. All tones, whether high or low, whether loud or soft, should feel exactly the same. And for all voices, whether they be coloratura sopranos or *basso profundos*, I advise the constant technical drill which alone makes for flexibility. It is a mistake to suppose that, because the songs or arias you sing do not require trills, you need not practise them. Hum scales and intervals. Then sing them. Then begin all over again, taking them *legato*, *staccato*, first *piano*, then *mezza-voce*. I do not recommend *forte* singing for the practise-room.

"Again, now, let us suppose that the student has his technical equipment in as perfect order as his tones. What is the next step? Well, the next step begins by banishing all thoughts of voice and singing, and by sitting down with the text of a song and a good, clear head. The supreme test of art is to sing a song exactly as the composer wrote it. Nothing must be omitted, nothing must be added on one's own responsibility. That sounds very simple—until one begins. Then one finds that it would be much easier to break a phrase by a convenient breath; to accent a word against the meter; to slur in a place where it is not indicated; to sing *piano* where the directions call for *forte*. That is why the mastery of every song should begin with a calm, intensive study of the poetic text and of the musical meaning.

Importance of the Lied

"The German Lied still stands as the test of vocal achievement. In these songs, we find a complete poetic idea set into bold relief by a perfect musical accompaniment. The student should first of all read over the words, as poetry. When he is perfectly familiar with the text, its meaning, its mood, and phrasing, he is ready to try it with the music, to see how they fit together. Sometimes strange things can happen. Take, for example, a single phrase from Schumann's Der Nussbaum, a Lied that sounds simple and that is one of the most difficult to sing—perfectly. The text reads:

"'*Luftig, duftig breitet er blaettrig die Blaetter aus.*' How to phrase this? The poetic text admits of a perfectly reasonable pause between '*luftig*' and '*duftig*'. But when you combine it with its musical setting, you will find that the entire sentence requires a single breath, a single phrasing, a single line. That considerably alters your method of approach. To break the musical line, regardless of the text, would be to ruin the meaning. The complete whole must be most carefully weighed and studied. The mere singing of words-and-music will never give you a mastery of the Lied. Precisely that is the reason why the interpretation of those apparently simple words is so very difficult.

"The student who has learned to penetrate into the meaning of songs is at last on the highroad to operatic interpretations. But the groundwork must come first. Stage work involves the same careful concentration on tone, technic, and interpretative intelligence, plus the additional effects secured through stage deportment and gesture. In every case, though, the gestures should be strictly subordinated to a logical study of the inner values of the role. The best way to master a character is not to 'act,' but to imagine that you are that character. Ask yourself, for instance, how would Wotan, being Wotan, behave on a walk, at table, in a room by himself? If, through a careful study of the libretti and of mythology, you have arrived at a logical penetration of Wotan, you will be able to answer the questions. Someone else may answer them differently, to be sure, but you will have a definite answer of your own. Then put your ideas into practice. A mere raising and lowering of arms means nothing. You must strive to put life and meaning into the character by giving him those habits and gestures which a study of his nature make the only logical ones for him to assume. When an actor uses the identical gestures for every part, he is confessing to you that he has not become intimately familiar with any part.

"These, then, are some of the reasons why I define the art of singing as the power to express the correct meaning of both poet and composer through correct, musical tones, and logical gestures." M. L. S.

Criterion Musicale

The Criterion Morning Musicales (Mrs. Leonard F. Hill, president) gave a musicale at the Hotel Plaza, New York, on November 6, presenting the Dana Ensemble (male quartet). Mrs. Hermes Fontaine was chairman of music.

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STUDIO NOTES

CLAUDE GONVIERRE

The first of a series of classes in interpretation (style, criticism and technic) was held in the new headquarters of Claude Gonvierre's New York studio. There were thirty-five of Mr. Gonvierre's advanced students to listen to his talk on the advantage and purpose of weight piano playing. The evening was devoted to Debussy and two of Mr. Gonvierre's artist-pupils brilliantly illustrated this composer's works. Annette Wielandt played among other things the first Arabesque, and the Danse des Delphes, in both of which she not only displayed a rare insight into the compositions but beautiful quality of tone. She closed with the Minstrels which gave her full scope to display her temperamental and scintillant playing.

Angelique Osborne, who, in addition to her teaching activities, is organist and choir director of St. Thomas Aquinas Church in Brooklyn, gave a fine reading of the Debussy La Cathedrale Engloutie. She was master of it from every standpoint, technically tonally and interpretatively. B. C.

MARION KINGSBURY-CERATI

Ten contestants vied for the free vocal scholarship offered by William Wade Hinshaw for one year's tuition with Marion Kingsbury-Cerati. The auditions were held at the Carl Fischer Recital Hall, New York, and the winner was Charles Behrins, young baritone of Jamaica, N. Y. The judges were John Graetzer, Margaret Bidwel White, Fred Nehring and Frau Professor Franklyn. Regina Feiner, Evelyn Wertkin and Oreste Brandaleona were the accompanists. Peter Ardizone, artist-pupil of Mme. Cerati, was guest artist of the occasion.

BERTA GERSTER-GARDINI

Verna Carega, artist-pupil of Berta Gerster-Gardini, sang a group of Edgar Stillman-Kelley's songs—Israfel, The Lady Picking Mulberries and Love's Filet—at the World Economic and Monetary Conference at the Barbizon-Plaza, New York, November 8. Miss Carega also was heard at the composition recital of Elmo Russ at Roerich Hall, New York, on November 4.

LA FORGE-BERÚMEN STUDIOS

Continuing their series of broadcasts the La Forge-Berúmen Studios of New York presented another program over the Mutual network on October 27. The La Forge Ensemble under the baton of Frank La Forge who recently gave a recital in Town Hall, again performed operatic choral numbers. Elvin Schmitt, pianist, who recently gave a recital in Town Hall, played solos. Mabel Miller Downs, soprano, was heard in the solo from Gounod's Lovely Appear. Elizabeth Andres, contralto, sang O mio Fernando from La Favorita.

Second Naumburg Recital Awarded to Inez Lauritano

At its annual meeting on October 26 the board of directors of the Walter W. Naumburg Musical Foundation awarded to Inez Lauritano, violinist, a further recital in addition to the one in New York which they sponsored for her in 1933. This action, according to the board, was prompted by the fact that "Miss Lauritano not only made a satisfactory debut but had shown decided evidence of musicianship and improvement since that time." Chicago was selected for her second concert and arrangements will be made by the National Music League of this city in conjunction with the Bertha Ott Concert Management at Chicago for Miss Lauritano's recital this season.

MILDRED BROWNE

has resumed her coaching and accompanying in New York.

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STELL ANDERSEN

starts her new season of the Women's Club, of Richmond, Va., on November 23. Her annual New York recital is scheduled for February 1 at Town Hall.

FRANK KNEISEL,

violinist, returned to New York from abroad recently and immediately left on a tour of two months' duration, fulfilling twenty-five engagements, extending until the middle of December.

EUGENIA BUXTON,

pianist, is giving a recital in Knoxville, Tenn., on November 17. Her New York recital (Town Hall) is scheduled for November 22.

AUBREY PANKEY,

Negro baritone, has many bookings for the autumn, winter, and spring season. On December 2 and 11 he gives recitals in Belgrade, on the 15th and 17th, in Sofia, to be followed by three concerts (one of them with orchestra) in Athens. From Greece, Mr. Pankey is to tour Palestine, where he has seven concerts, opening on January 9 at Tel Aviv. His Egyptian tour of five concerts opens on January 22. The month of March will see him in Italy.

TORD BENNER,

Swedish conductor, recently located on the Pacific Coast, has been engaged as director of the San Bernardino (Cal.) Federal Project Orchestra. A series of concerts is to begin in November. He will also direct the Los Angeles Swedish Male Chorus of Sixty-six voices.

GLENDALE KIWANIS SINGERS,

directed by Joseph J. Klein, vocal teacher and choral director of Glendale, Cal. (seated on the right). This choral ensemble gives concerts each season in Glendale and at other points in Southern California.

VIOLET MARTENS,

vocal coach, who returned recently from California, has reopened her studio in the Fine Arts Building in Chicago. Miss Martens, it is stated, knows seventy-five operatic scores from memory and has guided young students as well as operatic singers in preparing their roles and interpretation of songs for the past ten years. (Photo by James Hargis Connelly.)

MARY COOK COWERD,

blind soprano from the music department of the Tennessee School for the Blind, Nashville, Tenn., is now in Hollywood on a year's leave of absence from the Tennessee institution. For six years she was contracted by RKO to sing in their theatres throughout the Middle West and East. Now she expects to make a concert tour in the Far West. (Photo by W. Albert Martin.)

JAMES GUTHRIE,

opera and orchestral conductor of Los Angeles, will direct the performance of Aida to be given November 26 by a cast of important singers in the Los Angeles Shrine Auditorium. He will also conduct operas at Riverside, Cal., this winter which are to be staged by Marcella Craft, eminent concert and opera soprano, and sung in English. (Photo by Miller Studio.)

CHARLOTTE SYMONS,

soprano of the Metropolitan Opera, recently sang the role of Marguerite in Faust as guest of the San Carlo Opera in Chicago. Her New York recital is on November 16 at Town Hall.

ARCH BAILEY,

baritone and vocal teacher of Los Angeles, has become a member of the faculty of the Institute of Music & Fine Arts, Long Beach, Calif. He recently gave a recital for the Pacific Coast Club of Long Beach. Mr. Bailey also has been elected director of the Westwood, Calif. Women's Club chorus. Monthly recitals by advanced singers are being given in his Westwood studio.

(See Inside Front Cover for Additional News Pictures)

MUSICAL COURIER
Weekly Review of the World's Music

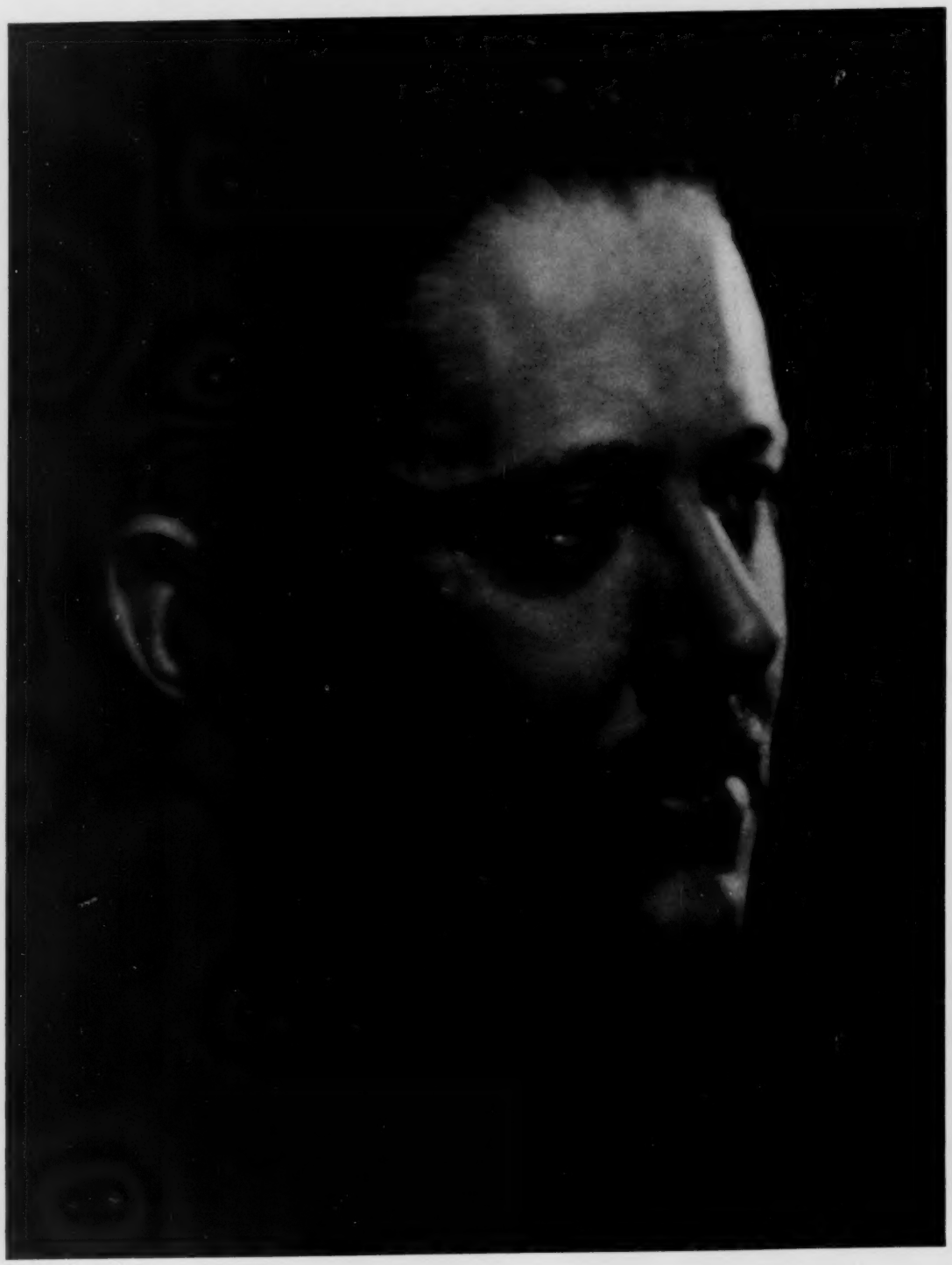

Photo by Fayer, Vienna.

WILLARD MAC GREGOR

Pianist

Gives His Third New York Recital in Town Hall on November 20